OVERSTREET'S Comic Book Price Update

$3.95/$4.95 in Canada

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"America's first and foremost comics price guide"

- Completely Revised
- Latest Hot Titles
- "What's Hot & What's Not" Reports
- History of Comics
- How To Collect Comics
- Full Color Grading Guide
- Future Hot Picks
- Convention Calendar
- Top Ten Artist Poll
- The Comic Book Counselor
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Rob Liefeld
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Comic Book Price Update

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For **color ad rates**, please inquire.

Full Payment must be included with camera-ready copy.

AD DEADLINES

All ads must be received by the 15th of the month prior to publication month.

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INTRODUCTION

Congratulations! You have just purchased the most widely accepted price guide in the field. This edition, with all its new features and color, marks a new direction and a turning point in Overstreet price reporting. Overstreet Publications will be entering its 23rd year of price reporting in 1992! That means that the #1 edition of **THE COMIC BOOK PRICE GUIDE** is older than many of the comic fans that read Overstreet guides. We would like to take this opportunity to thank the many fans that have helped make us the standard in comic book price reporting. **Make mine Overstreet!**

The first Overstreet **COMIC BOOK PRICE GUIDE** was published in 1970 and through the years has been the accepted price guide in the field. The first issue of **Overstreet's Comic Book Price Update** (supplement to the annual #12 guide) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comics market finally demanded a more frequent price report. The Update eventually became a bi-monthly and may even become a monthly publication in the near future.

We plan on featuring some of the hottest artists of the time, along with interviews, photographs of the artists and their work, and an artist checklist when possible.

GENERAL INFORMATION

About Pricing: The prices shown in this guide represent an **honest** and **responsible** evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our **Board Of Special Advisors**. Prices often vary widely from region to region because supply and demand varies. Therefore, each seller should determine prices based in part by using this guide, and also by understanding his/her regional supply and demand factors.

The **Listed Prices** in this book, particularly on more expensive books, are a Moving Average of the market prices realized over the past month or two. Thus prices are constantly being recorded and averaged prior to the release of each Update. It is important for collectors to understand that since the Update price is an average, it will never be the same as the highest or lowest most recent sales price.

When buying collections, dealers will normally pay ¼ to ¾ of this Guide value based on inventory needs and local market conditions.

Pricing New Comics: Current new issues retail for $1.00 and up and are included in this guide for your information. Since a collector's back issue market has yet to develop on these new comic books, this guide will **not list a value**. Instead, the letters **NCV** (**no collectors value**) will be shown in the price column. Like most **new** articles purchased, **new** comic books will not bring the retail price on the used market. **[Example:** When you drive a new car off the lot, it is no longer worth the retail price.) Dealers may only pay pennies a copy when buying collections of this type. **Prices** will be listed on new issues when a definite collectors value can be determined.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in **NEAR MINT** condition. The value of a comic in a lower grade can be determined by multiplying the price shown in this guide by the appropriate percentage below. To find the correct price spread for a specific book, consult the annual Overstreet Comic Book Price Guide and compute the price spread between the listed Good, Fine and Near Mint prices.

Near Mint =	100%
Very Fine =	69-75% of Update price
Fine =	38-50% of Update price
Very Good =	20-34% of Update price
Good =	10-17% of Update price
Fair =	5-12% of Update price

PRICING INDICATORS

+ = An issue that has increased in price since last issue
- = An issue that has decreased in price since last issue
H = A high demand issue that is currently in vogue

Overstreet's Comic Book Price Update is published 5 times a year. Subscription for the next 5 issues is $22.00 postage paid.
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A HISTORY OF COMIC BOOKS

1933 — Funnies on Parade no #, the first comic book, was published. This was the very first comic book published in the modern format which reprinted the Sunday newspaper funnies.

1938 — Action Comics #1, the most important comic book ever published, in which *Superman* first appeared. This title is still being published today and Superman is still the star.

1939 — Detective Comics #27 appeared on the stands, with the premiere of *The Batman*. **Superman** #1 debuted in the Summer. Also this same year **Marvel Comics** #1, which introduced *The Human Torch* and *The Sub-Mariner*, was released.

1940 — Flash Comics -1 (1/40), which introduced *The Flash* and *The Hawkman*, appeared. Then later that year, **Batman** #1 was released.

1941 — Captain Marvel Adventures #1 was released in March. Also, in March appeared **Captain America Comics**#1. **Sub-Mariner Comics** #1 appeared in the Spring, while *The Green Lantern* received his own comic in the Fall.

1942 — Wonder Woman #1 appeared on the stands in the Summer launching her into her own comic.

1956 — Showcase #4, the intro and origin of the Silver Age *Flash* was released with a Sept-Oct. cover date. Many believe that this was the beginning of the Silver Age.

1959 — The Flash gets his own title with **Flash** #105. And *The Green Lantern* first appears in **Showcase** #22.

1960 — Green Lantern #1 and **Justice League of America** #1 are both released.

1961 — Brave and the Bold #34 introduces the Silver Age *Hawkman* while **Showcase** #34 debuted *The Atom*. Later that year, **Fantastic Four** #1 is released. **Showcase** #4 and **Fantastic Four** #1 are considered to be the two most important books of the Silver Age.

1962 — The Incredible Hulk #1 first appears, and *The Atom* gets his own title, also. Later that year, *The Amazing Spider-Man* debuts in **Amazing Fantasy** #15.

1963 — The Amazing Spider-Man #1, **The Avengers** #1 and **The X-Men** #1 are released.

1964 — Avengers #4 saw the revival of *Captain America*, while **Daredevil** #1 and **Hawkman** #1 were also released.

1966 — Teen Titans #1 is released by DC Comics.

1968 — Captain America #100, **Captain Marvel** #1, **Doctor Strange** #169, **The Incredible Hulk** #102, **Iron Man** #1, **Nick Fury** #1, **The Silver Surfer** #1 and **The Sub-Mariner** #1 were all released this year by Marvel, starting a new era for Marvel Comics.

1970 — Conan, The Barbarian #1 was released and has lasted over 20 years.

1972 — Swamp Thing #1, with Bernie Wrightson art, is published. *The Ghost Rider* also debuts in **Marvel Spotlight** #5.

1974 — The Punisher is introduced in **The Amazing Spider-Man** #129, along with *Wolverine* in **The Incredible Hulk** #180. These are two of Marvel's hottest characters today.

1977 — Cerebus the Aardvark #1, one of the earlier independently published comics, is released. **Star Wars** #1 is also released the same year.

1984 — Teenage Mutant Ninja Turtles #1 is released. One of the more successful independents published.

1987 — DC Comics starts the numbering all over with #1 on many of their long running titles such as **Flash, Superman** and **Wonder Woman.**

1990 — Spider-Man #1, the biggest selling comic of all time, is published.

1991 — X-Force #1 out sells **Spider-Man** #1. Then later the same year, **X-Men** #1 out sells **X-Force** #1 becoming the biggest selling comic.

HOW TO COLLECT COMICS

NEW COMICS—In todays rapidly expanding market, comic books are becoming more available to the reading public. Also with the mass market exposure of comic book characters through television, print media and movies, young readers are exposed to the idea of collecting more than ever before. Although the best selection of comics are at comic specialty shops, they can also be found in book stores, grocery stores, convenience stores, toy stores, department stores and on the newsstand. If comics are not available locally, they can be ordered through one of the many mail order subscription services. Consult the annual **Overstreet Comic Book Price Guide** for a listing of these services.

Currently, new comics publishers are creating very colorful and exciting storylines and visual concepts for the collector. The novice collector should be aware that many of todays new first issues are billed as being a "Collectors Item First Issue." Unfortunately many of these books never live up to this expectation. On the other hand, there are some that really do have potential and will go up in value over the short term. What makes a new comic valuable of course depends on the simple rule of supply and demand. Unpredictably, an artist or a new character may become very popular overnight creating a much higher demand than the actual print run. When this happens, it is not unusual for the publisher to issue second and third printings of that issue, which are usually worth less than the original first printing. Hundreds of titles are published every month, with a few destined to become true collectors' items. The collector should also be aware that today's hot comics may cool down tomorrow. As with any active market, rapidly rising prices can also drop just as fast.

Since most comic books are part of a continuing series, usually fans will collect the entire series of their favorite title. New comic books are a vital part of the market as they are constantly bringing in new readers to keep the hobby alive.

BACK ISSUE COMICS—The new collector soon learns that comic books have been around for a very long time. There has been an organized fan movement collecting old comics for decades. Used comics are available from comic specialty shops, mail order dealers, fellow collectors, flea markets, antique shops, mall shows and comic conventions.

Collectors supplies such as boxes, backing boards and bags are sold by comic shops and mail order services. There are ads in this Update and the annual **Overstreet Comic Book Price Guide** buying and selling old comics and supplies.

Of course many of the older comics are rare and can be expensive and difficult to find. It may take years to locate a particular book, so the collector soon learns to be patient in their quest.

Before purchasing used comics, the collector should become acquainted with grading. Grading is extremely important in determining value as condition is everything. Comic books are very fragile, so proper handling and storage is a must. New comic book paper if exposed to sunlight or heat for just a few hours will turn brown and brittle. Inside pages should be checked for browing or brittleness. Brittle books should be avoided.

BUYING THROUGH THE MAIL—Most mail order dealers are reputable and offer a good selection of comics and quick service. You should ask the dealer about his return policy if not satisfied. Most dealers allow books to be returned for any reason

within a designated time period, but the book must be returned in the same condition received. When ordering for the first time, you should pick an inexpensive book first. In this way you can check the dealer's grading, quickness and quality of service. It is always wise to ask for references and to check a dealer out before sending large sums of money through the mail. Never send cash. Compare prices before you buy. Prices and grading vary widely among dealers.

SET REALISTIC GOALS—Collecting comic books can be very expensive. The higher the grade and or rarer the book, the greater the price. A typical collector is happy to get any decent copy of a book he seeks while the investor only wants the best condition. Whatever your goals are, you should set up a realistic budget and stick to it. Always buy the best condition that you can afford.

WHY COLLECT COMICS?—The illustrated four color narrative is one of the most interesting and diverse type of entertainment available. This unique art form has impacted the psyche of millions of Americans for over a century. Comic books are still evolving with new collectors born every day. The subject matter and art form is endless and all of our heroes are here. Household names such as Superman, Batman, Turtles, Crypt Keeper, Captain America, Uncle Scrooge, The Flash all began in comic books. Many famous writers worked for comics such as Mickey Spillane, Harlan Ellison, Ray Bradbury and Clive Barker to name a few.

Every conceivable fictional or historical figure has appeared in comics. Most famous mystery writers' works have been adapted to the comic format. Of course this medium has had a myriad of trendsetting artists for the enthusiast to enjoy. Alex Raymond, Will Eisner, Burne Hogarth, Hal Foster, Alex Schomburg, Windsor McCay, Elsie Segar, Jack Kirby, Siegel and Shuster, Bob Kane and hundreds more have thrilled us for decades.

There are many extremely rare key issues for the collector to pursue. There is something for every person's taste in this market. Counterfeits are not a problem.

WHERE TO BUY AND SELL—The following two adzines contain ads buying and selling comics and related material: The Comic Book Marketplace (monthly magazine), P.O. Box 180900, Coronado, CA 92178-0900. The Comics Buyers Guide (weekly tabloid), 700 E. State St., Iola, WI 54990.

For more detailed information on collecting, consult the annual Overstreet Comic Book Price Guide.

TERMINOLOGY

Many of the following terms and abbreviations are used in the comic book market and are explained here:

a — Story art; **a(i)** — Story art inks; **a(p)** — Story art pencils; **a(r)** — Story art reprint.

Annual — A book that is published yearly.

Arrival date — Markings on a comic book cover (usually in pencil) made by either the newsstand dealer or the distributor. These markings denote the date the book was placed on the newsstand. Usually the arrival date is one or two months prior to the cover date.

B&W — Black and white art.

Back-up story — A short filler story at the end of the comic.

Bi-monthly — Published every two months.

Bi-weekly — Published every two weeks.

Brittleness — The final stage of paper deterioration.

c — Cover art; **c(i)** — Cover inks; **c(p)** — Cover pencils; **c(r)** — Cover reprint.

Cameo — When a character appears briefly in one or two panels.

CCA — Comics Code Authority (see definition below).

Centerfold — The two folded pages in the center of a comic at the terminal end of the staples.

Colorist — Artist that applies color to the black and white pen and ink art.

Comic book repair — When a tear, loose staple or centerfold has been mended without changing or adding to the original finish of the book. Repair may involve tape, glue or nylon gossamer and is easily detected. It is considered a defect.

Comic book restoration — Any attempt, whether professional or amateur, to enhance the appearance of a comic book. These procedures may include any or all of the following techniques: Recoloring, adding missing paper, stain, ink, dirt, tape removal, whitening, pressing out wrinkles, staple replacement, trimming, re-glossing, etc. Note: Unprofessional work can lower the value of a book. In all cases, a restored book can never be worth the same as an unrestored book in the same condition.

Comics Code Authority — In 1954 the major publishers joined together and formed a committee who set up guide lines for acceptable comic contents. It was their task to approve the contents of comics before publication.

Con — A Convention or public gathering of fans.

Debut — The first time that a character appears anywhere.

Double cover — An error in the binding process which results in two or more covers being bound to a single book. Multiple covers are not considered a defect.

Fanzine — An amateur fan publication.

File copy — A high grade comic originating from the publisher's file. Not all file copies are in pristine condition.

First app. — Same as debut.

Flashback — When a previous story is being recalled.

G. A. — Golden Age.

Golden Age (G. A.) — The period beginning with Action #1 (June, 1938) and ending with World War II in 1945.

I — Art inks.

Indicia — Publishers title, issue number, date, copyright and general information statement usually located on the inside front cover, facing page or inside back cover.

Infinity cover — Shows a scene that repeats itself into infinity.

Inker — Artist that does the inking on a comic.

Intro — Same as debut.

JLA — Justice League of America.

JLI — Justice League International.

JSA — Justice Society of America.

Logo — The title of a strip or comic book as it appears on the cover or title page.

LSH — Legion of Super-Heroes.

Marvel chipping — A defect that occurred during the trimming process of 1950s & 1960s Marvels which produced a ragged edge around the comic cover. Usually takes the form of a tiny chip or chips along the right-hand edge of the cover.

nd — No date.

nn — No number.

One-shot — When only one issue is published of a title, or when a series is published where each issue is a different title (i.e. Four Color).

Origin — The story which details the coming into existence or use of a SuperHero, or the Super Hero's powers.

Over Guide — When a comic book is priced at a value over guide list.

p — Art pencils.

Penciller — Artist that does the pencils on a comic.

Post-Golden Age — Comic books published between 1945 and 1950

Post-Silver Age — Comic books published from 1969 to present.

Pre-Code — Comic books published before the CCA seal.

Pre-Golden Age — Comic books published prior to Action #1 (June, 1938).

Pre-Silver Age — Comic books published between 1950 and Showcase #4 (1956).

Quarterly — Published every three months (four times a year).

R or r — Reprint.

S.A. — Silver Age.

Silver Age — Offically begins with Showcase #4 in 1956 and ends in 1969.

Title value — The total value of every issue under that title if they were all in Near Mint condition.

Under Guide — When a comic book is priced at a value less than guide list.

X-over — When one character crosses over into another's strip.

The grading of a comic book is done by simply looking at the book and describing its condition, which may range from absolutely perfect newsstand condition **MINT** to extremely worn, dirty, and torn **POOR**.

RESTORED COMICS:

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past Tape was used to seal tears, rips, loose covers and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is **very important** for the novice collector to understand that repaired/restored books are not worth the same as books in the same grade in their original virgin condition. The more expensive the book, the more likelihood of the presence of restoration. After restoration, these books are not actually higher grades, but are altered lower grade books.

Obviously some books need to be repaired and or restored to improve their visual appeal and value.
Note: The lower the grade, the less objection repairs/restoration become. In fact the low grades sell better when they have been cleaned up to have better visual appeal. Whenever possible, books should be examined very closely for repair/restoration before purchase. Major things to look for are: bleaching, whitening, trimming, interior spine and tear reinforcement, gluing, restapling, missing pieces replaced, wrinkles pressed out of covers, recoloring and reglossing covers. Dealers should state that a book has been restored. Any kind of restoration is considered a defect from the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being honest and objective with yourself, and knowing what characteristics to look for in making your assessment. **Very Important:** A book must be graded in its entirety, considering all defects, fairly and honestly. Do not grade just the cover alone. A book in any of the grades listed must be in **Original Unrestored** condition. Restored books must be described as such. After examining these characteristics a comic may be assigned to one of the following grades:

MINT (M): Absolutely perfect in every way. No printing defects are allowed. The cover has full original gloss, is crisp, cut square with sharp corners and shows no imperfections of any sort. The cover and all pages are creamy white and fresh; the spine is tight, flat, and clean with no stress lines; not even the slightest blemish can be detected around staples, along spine and edges or at corners. Books prior to 1970 in this grade can and usually do bring above guide prices.

The Avengers #4, © 1964 Marvel Entertainment Group.

AMAZING FANTASY
12
15 AUG
INTRODUCING
SPIDER MAN
THOUGH THE WORLD MAY NOW PATROL THE SKIES, THE TIMID TRIM-AGERS...
IT WILL SOON MARVEL AT THE AWESOME MIGHT OF SPIDER-MAN!
ALSO IN THIS ISSUE
AN IMPORTANT MESSAGE TO YOUNG FROM THE PUBLISHER OF THE AMAZING!

Amazing Fantasy #15, © 1962 Marvel Entertainment Group.

NEAR MINT (NM): Nearly perfect. Upon close inspection, very tiny imperfections can be found. Often these imperfections are noticed only when holding the surface of the front and back covers under bright light. Near perfect cover gloss retained. Pages and covers should be creamy to white, not yellow or brown. This grade is also very rare in books prior to 1970.

VERY FINE (VF): An excellent copy with outstanding eye-appeal. Sharp, bright, clean and glossy with supple pages. Slight wear beginning to show. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be creamy to white. Comics in this grade are normally the highest grade offered for sale.

Showcase #4, © 1956 DC Comics, Inc.

FINE (FN): An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease, or brown margins. Typical defects include: Light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Still a bright copy with at least 50 per cent cover gloss.

STRANGE TALES
MARVEL
the HUMAN TORCH and the "THE PAINTER OF A THOUSAND PERILS"
ONLY I COULD MAKE THE FANTASTIC FOUR TURN AGAINST THE HUMAN TORCH!

Strange Tales #108, © 1963 Marvel Entertainment Group.

Very Good (VG): The average used comic book most commonly found. Significant wear is obvious with original printing lustre and gloss almost gone; some discoloration or fading, but not soiled. One or two minor markings on covers is permitted as is a minor spine roll. Lightly creased along spine or extremities; a subscription crease, loose centerfold, or minor chip or piece missing is allowed.

SHOWCASE
SUPERMAN'S GIRL FRIEND
LOIS LANE
in "MRS. SUPERMAN!" ALSO! "THE GIRL FROM SUPERMAN'S PAST!" "THE NEW LOIS LANE!"
THANK GOODNESS YOU'VE COME HOME, DEAR! I CAN'T HANDLE OUR SUPER-BABY BY MYSELF!

Showcase #9, © 1957 DC Comics, Inc.

GOOD (G): A heavily worn copy but complete. Creased, scuffed, not glossy and soiled. Although a copy in this grade could have white pages and covers, the accumulation of defects such as creases, tears or chips and general wear prevent the book from a higher classification.

HEY, JUST COULDN'T WAIT TO START THEIR OWN MAG!
TEEN TITANS
NO, YOU'RE NOT SEEING THINGS! THAT'S ROBIN, WONDER GIRL, KID FLASH and AQUALAD ALL FIGHTING THE SAME VILLAIN... The BEAST-GOD of YO-CHATAN!

Teen Titans #1, © 1966 DC Comics, Inc.

FAIR (F): Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, bringing 30-50 per cent of the Good price.

NOVEMBER

1 Dallas, TX. Big D Super Comic & Collectibles Show. Sheraton Park Central Hotel, Highway 635. Fri-Sun. Contact: Don Maris, P. O. Box 290725, Arlington, TX 76006. (817) 261-2845.

2 Ocala, FL. ACV Baseball Card, Comic Book & Collectibles Show. City Auditorium. Contact Charlie Cox, P. O. Box 2403, Ocala, FL 32678. (904) 732-6405.

Pensacola, FL. Collectorama Show. Civic Center, 201 East Gregory St. November 2 & 3. Contact Arthur Hutt, 2604 Dual Hollow Blvd., Pensacola, FL 32514. (904) 478-0365.

Las Vegas, NV. Vegascon Science Fiction & Comic Book Convention. Palace Station Hotel-Casino. Contact Vegascon, 4210 Chatham Cir. Ft. Las Vegas, NV 89119. (702) 251-7104 ext. 3031.

Albany, NY. MRC Comic Convention. Washington Inn. Guest Artists include Larry Stroman, John Herbert, Lily Renee. 10 a.m.-5 p.m. Contact: MRC Comics, PO Box #2, Star Lake, NY 13690. (315) 848-2311.

Cincinnati, OH. American Pt. Drawbridge Inn & Convention Ctr., I-75 at Buttermilk Pike. Guest artists include William Stout, Jon J. Muth, Kevin Eastman, John Tatlebein, Dean Armstrong, Glenn Barr, & more. November 2 & 3. For info contact Rich Hunt, (513) 367-4008.

Cincinnati, OH. Reality Comic Book Convention. Ramada Hotel Blue Ash, I-70 exit 15 at 5901 Pfeiffer Rd. Contact Reality Enterprises, 30 Richmond St., Apt. 4, Hagerstown, MD 21740. (301) 791-8159.

Springfield, OH. Jubilee Comic Book & Science Fiction Convention. Holiday Inn, I-70, Exit 54. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

Virginia Beach, VA. Comic Book, Baseball Card, & Record Show.10 a.m. til 9 p.m. Pembroke Mall. Intersection of Independence & Virginia Beach Blvds. Contact Larry Webster, 4348 Holland Road, Virginia Beach, VA 23452. (804) 486-5827 from 9 p.m.

3 Enfield, CT. Collectibles Show. Harley Hotel, Exit 49 off I-91. Contact Dick Sikes, P.O. Box 3092, Springfield, MA 01101. (413) 781-1985.

Livonia, MI. X-Mas Con Comic Book Show. K of C Hall. 19801 Farmington Rd. Contact Michael Godman, Dallas 291, 1985 W. 12 Mile Rd., Berkley, MI 48072. (313) 398-3353.

Princeton, NJ. Collectibles Show. Ramada Hotel, Rt. 1 at Ridge Rd. Contact Bruce D. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. (908) 821-1966.

Tinton Falls, NJ. Cards & Comics Show. Holiday Inn, Parkway Exit 105. Contact Ruth Campbell, P. O. Box 1043, Ocean, NJ 07640. (908) 493-0600.

Jamaica, NY. "Book Tube Buddy" Show-Television/Movie Character Toy Show. JFK Plaza Hotel. Contact Eric J. Bradley, P. O. Box 180, Queens, NY 11417. (718) 738-1516 or (718) 835-4507.

Canton, OH. Jubilee Comic Book & Science Fiction Convention. Parke Hotel, 4340 Everhard Rd. Contact Jubilee Enterprises, 1910 Asbury Drive, Fort Washington, MD 20744. (301) 292-4567.

Columbus, OH. Reality Comic Book Convention. Sheraton, I-270 & Hamilton St. Contact Reality Convention, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. (301) 791-8159.

Milwaukee, WI. Comic Book Convention. Holiday Inn, Airport Exit 319A. 76th St. Contact Jonathan Jensen, Comic Express, 8849 N. Port Washington Rd., Fox Point, WI 53217.

Haverhill, MA. Baseball Item Collectibles Show. 12 noon-6 p.m. Rt. 110. Contact Richard & Susan Roberts, 50 E. Main St., Merrimac, MA 01860. (800)498-9274.

7 Watertown, MA. Collectors' Fest. Watertown Mall, 550 Arsenal St. November 7-10. Contact Bill Gowdakis, 786 Broadway, Revere, MA 02151. (617) 289-8600.

8 Middletown, NY. Comic Book & Baseball Card Show. 6-10 Howard Johnsons, 551 Rt. 211 East. Contact F & M Baseball Cards, Marc Meyer, P. O. Box 6064, Middletown, NY 10940. (914) 344-2055.

Overland Park, KS. KC Comic Convention. November 8 & 10. KC Merchandise Mart, 115th & Metcalf. Contact Mike Armstrong, 10600 Mission, Ft. Leavenworth, KS 66027. (913) 651-3806.

Boston, MA. Mike Con-Dangerous Collectibles Show. 57 Park Plaza Hotel. November 9 & 10. Contact Mouse Exhibits, 4716 Main Street, Bridgeport, CT 06606. (203) 372-3600.

Hartford, WI. Collectible Super-Rama. VFW Post 4374, Waterworks Rd. or Rhea St. Contact Richard Nebb, P. O. Box 8094, Hartford, WI 07726. (608) 366-1465.

Bordentown, NJ. Bonanza for Collectors Show. Bordentown Inn, Rt. 206. Contact Ruth Cambell, P. O. Box 1080, Ocean Gate, NJ 08740. (908) 269-9485.

Hudson, MI. Mid-Con-November 10 & 11. Holiday Inn, Richland County Fairgrounds. Contact Roger Price, R.A.P. Productions, P. O. Box 3831, Mansfield, OH 44901. (419) 526-9436.

Arlington, VA. Shopping Show. Hyatt Regency Hotel. Contact Eric J. Bradley, P. O. Box 180, Queens, NY 11417. (718) 738-1516 or (718) 835-4507.

Virginia Beach, VA. Jubilee Comic Book & Science Fiction Convention. Pavilion Convention Center, 1000 19th St. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

Bennington, VT. Bennington Comic & Collectibles Show. Ski Inn, Rt. 9. Route 91 Special Contact: Michael Rogers, DeWayne McDuffy, & John Herbert. 10 a.m. - 4 p.m. Contact MRC Comics, RD #2, Box #1055, Star Lake, NY 13690. (315) 848-2311.

10 Baltimore, MD. Jubilee Comic Book & Science Fiction Convention. Days Hotel, I-83 Exit 17. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

Greater Boston, MA. Serendipity Show. Quality Inn-Nanuet, Baltimore. Contact Eric J. Bradley, 180 265. Contact Bob Horn, 4 Oak Rd., Elkton, MD 21921. (301) 398-9085.

Royal Oak, MI. Baseball Card & Memorabilia Show. American Legion Hall. 1815 Rochester Rd. Contact Michael Goldman, Suite 231, 19765, W. 12 Mile Rd., Southfield, MI 48075. (313) 350-2833.

Hicksville, NY. Bluma's "Nostalgia" Presents Comic Books, Baseball Cards, Non-Sports Cards, Toys & Collectibles Show. K of C Council Hall, 200 Duffy Ave. Contact Bluma Mauer, 541 9th St., West Babylon, NY 11704. (516) 957-6259.

York, PA. Mid-Con II. Holiday Inn, Intersection of I-83 & Rt. 30. Contact Comix Connection, Ned or Bill, 1301 Carlisle Rd., York, PA 17404. (717) 843-5516.

13 Somerville, NJ. Collectibles Show. Holiday Inn, Rt. 22 East. Contact Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park, NJ 08823. (908) 821-1966.

16 Elk Grove Village, IL. Coins, Comics, Sportscards, & Stamps Show. Al Hattendorf Center, 225 E. Elk Grove Blvd. Contact Bob Hamilton, K of C Board Member, Box 1, Elk Grove, IL 60007. (708) 956-7224.

Hillsborough, NJ. World of Cards & Comics Convention. Hillsborough Fire Co. #2, 375 Rt. 206. Contact Ron "TJ." Simonds, P. O. Box 23, Dunellen, NJ 08812. (908) 968-9664.

Columbus, OH. Baseball Card & Comic Book Show. Scarborough Mall, I-70 at Brice Rd. November 16 & 17. Contact Bob Hilbert, Box 267, Galloway, OH 43119. (614) 878-4523.

Willow Grove, PA. Serendipity Show. George Washington Lodge, Rt. 611 & Pennsylvania Turnpike. Contact Bob Horn, 4 Oak Rd., Elkton, MD 21921. (301) 398-9085.

Austin, TX. Collector's Exposition. Palmer Auditorium, S. 1st St. & Riverside Dr. November 16 & 17. Contact Bill Wallace, 1801 Alegria, Austin, TX 78757. (512)454-9681.

Arlington, VA. Jubilee Comic Book & Science Fiction Convention. Howard Johnson, 2650 Jefferson Davis Hwy. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

17 West Haven, CT. Comic Book & Auction. 283 Center Street. Contact Connecticut Exhibitors Alliance, Harold Thomas, 682 Bell St., West Haven, CT 06516. (203) 934-5420.

Naples, FL. Baseball Card & Comic Book Show. Naples Moose Club, 5224 N. Tamiami Trail. Contact Marge Hansman, (813) 591 53 xx, Dealer Info (813) 514-7733.

Brockton, MA. 1st Annual Comic Book & Baseball Card Show. Temple Beth Emunah, Corner of Pearl & Torrey St. Contact Sydney Hatel (508) 588-5236.

Riverdale, NY. Card & Comic Book Show. Riverdale YMHA, 5625 Arlington Ave. Contact "On The Ball", Joe Dolce's Shop File Pass Mail, Monticello, NY 12701. (914) 794-2299.

Staten Island, NY. Baseball Card, Comic Book, Toy & Collectible Show. Shalimar Caterers, 2380 Hylan Blvd. Contact T & S Collectibles, 410 Philip Ave., Staten Island, NY 10312. (718) 317-0716.

Allentown, PA. Jubilee Comic Book & Science Fiction Convention. Holiday Inn, 4th & Hamilton St. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

Farmingdale, NY. Baseball Card & Comic Book Show. Masonic Lodge, 197 Hempstead Turnpike. Contact Ray Weiss, P. O. Box 347, Massapequa, NY 11758. (516) 669-4332.

Ozone Park, NY. Comic Book & Baseball Card Show. A. Gordon Webster American Legion Hall, 107-01 Rockaway Blvd. Contact Dan Cervarich, 114-32 109th Ave., Ozone Park, NY 11451. (718) 845-7240.

Columbia, SC. Jubilee Comic Book & Science Fiction Convention. Holiday Inn, I-70 at Hamilton Rd. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

22 San Jose, CA. Silicon '91, Red Lion Inn. November 29-December 1 with special guests Darryl Sweet & Steve Gallacci. Contact P. O. Box 1886, San Jose, CA 95109. (408) 97-Silicon.

Chicago, IL. Wiatex '91, Hyatt Regency O'Hare. Contact Her Majesty's Entertainment, P. O. Box 1502, Highland Park, IL 60035. (708) 465-7401.

Edison, NJ. Collectibles Extravaganza & Fanfair. Raritan Ctr. November 29-December 1. Contact Gary Sonness, Sonness Promotions, P. O. Box 7, Middlesex, NJ 08846. (908) 968-6800.

Dallas, TX. Fantasy Fair. Doubletree Hotel-Lincoln Ctr., 5410 LBJ at Dallas Midway Outlet Building Productions, P. O. Box 820468, Dallas, TX 75382. (214) 350-4365.

DECEMBER

Silver Spring, MD. Reality Comic Book Convention. Armory Plaza, 925 Wayne Avenue. Contact Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. (301) 791-8159.

Valley Forge, PA. Serendipity Show. Holiday Inn at the King of Prussia Mall. Contact Bob Horn, 4 Oak Rd., Elkton, MD 21921. (301) 398-9085.

Boston, MA. Collectibles Extravaganza & Fanfair. Bayside Expo Center. Contact Gary Sonness, Wes Fox Collectibles, P. O. Box 7, Middlesex, NJ 08846. (908) 968-6800.

Hagerstown, MD. Reality Comic Book Convention. Sheraton, I-81 Dual Hwy. Contact Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. (301) 791-8159.

Arlington, VA. Serendipity Show. Howard Johnson Hotel-Rosslyn. At the Key Bridge. Contact Bob Horn, 4 Oak Rd., Elkton, MD 21921. (301) 398-9085.

Greater Baltimore, MD. Serendipity Show. Holiday Inn-Timonium, Baltimore, Beltway Exit 28S. Contact Bob Horn, 4 Oak Rd., Elkton, MD 21921. (301) 398-9085.

Pittsburgh, PA. Reality Comic Book Convention. Palace Inn, Routes 22 & 48 Monroeville. Contact Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. (301) 791-8159.

Richmond, VA. Jubilee Comic Book & Science Fiction Convention. Holiday Inn Fanny's, 6328 W. Broad St. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

8 Middletown, NY. Comic Book & Baseball Card Show. Howard Johnsons, 551 Rt. 211 East. Contact F & M Baseball Cards, Marc Meyer, P. O. Box 6064, Middletown, NY 10940. (914) 344-2055.

14 Naples, FL. Baseball Card & Comic Book Show. Naples Moose Club, 5224 Tamiami Trail. Contact Marge Hansman, (813) 591 53 xx, Dealer Info (813) 514-7733.

Silver Spring, MD. Jubilee Comic Book & Science Fiction Convention. Armory Plaza, 925 Wayne Ave. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

Philadelphia, PA. Collectibles Extravaganza & Fanfair. Sheraton Valley Forge Convention Center, King of Prussia - Exit 24 off PA TPK Contact Gary Sonness, Wes Fox Collectibles, P. O. Box 702, Hudson, MI 49247. (517) 448-8710.

15 Bloomingdale, DE. Serendipity Show. Sheraton Inn, Rt. 202 Contact Bob Horn, 4 Oak Rd., Elkton, MD 21921. (301) 398-9085.

Riverdale, NY. Card & Comic Book Show. Riverdale's YMHA, 5625 Arlington Ave. Contact "On The Ball", Joe Dolce's Shop File Pass Mail, Monticello, NY 12701. (914) 794-2299.

Altoona, PA. Jubilee Comic Book & Science Fiction Convention. Holiday Inn, I-99 Exit 3. Contact Dr. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

Norfolk, VA. Reality Comic Book Convention. Quality Inn/Lakeright, 6280 Northampton Blvd. Contact Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 21740. (301) 791-8159.

Staten Island, NY. Baseball Card, Comic Book, Toy & Collectible Show. Shalimar Caterers, 2380 Hylan Blvd. Contact T & S Collectibles, 410 Philip Ave., Staten Island, NY 10312. (718) 317-0716.

Farmingdale, NY. Baseball Card & Comic Book Show. Masonic Lodge, 197 Hempstead Turnpike. Contact Ray Weiss, P. O. Box 347, Massapequa, NY 11758. (516) 669-4332.

Ozone Park, NY. Comic Book & Baseball Card Show. A. Gordon Webster American Legion Hall, 107-16 Rockaway Blvd. Contact Dan Cervarich, 114-32 109th Ave., Ozone Park, NY 11429. (718) 845-7240.

Harrisburg, PA. Jubilee Comic Book & Science Fiction Convention. Harrisburg West Host Hotel, I-83 Exit 18A New Cumberland. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

21 Middletown, NY. Comic Book & Baseball Card Show. Howard Johnsons, 551 Rt. 211 East. Contact F & M Baseball Cards, Marc Meyer, P. O. Box 6064, Middletown, NY 10940. (914) 344-2055.

29 Enfield, CT. Collectibles Show. Harley Hotel, exit 49 off I-91. Contact Dick Sikes, P. O. Box 3092, Springfield, MA 01101. (413) 781-1985.

Ft. Myers, FL. Comic Book & Baseball Card Show. Expo Hall - Lee (Best Western), 6611 U.S. 41, N. Fort Myers. Contact Margo Honkanen, (813) 574-7739.

New Kensington (Pittsburgh), PA. Jubilee Comic Book & Science Fiction Convention. Days Inn, 300 Tarentum Bridge Rd. Contact Jubilee Enterprises, 1910 Asbury Dr., Fort Washington, MD 20744. (301) 292-4567.

MONTHLY

The following conventions are held each month.

Highland, IN. Monthly Card & Comic Show. Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd. Contact Marilyn Hall, P. O. Box 922, Crown Point, IN 46307. (219) 663-0424.

Lynbrook, NY. Monthly Card & Comic Book Show. St. Mary's K of C, 75 Hempstead Ave. Contact Paul (516) 599-7966.

Flushing, NY. All-Star Promotions Monthly Card & Comic Show. Briarwood Jewish Center, 139-06 69th Ave. Contact Gerard T. DeRosa, (718) 463-6300.

Carolina Comic Book Fair-for show dates and locations contact New Dimension Comics, 2809 Central Avenue, Charlotte, NC 28205. (704) 372-4376.

Central New Jersey Comic Book Show-Sponsored at the Washington Twp. Volunteer Fire Dept., Rt. 130, Robbinsville. Contact Michael Chiacchiari of EMCEE Conventions, P. O. Box 151, Hightstown, NJ 08520. (609) 448-2816.

Chicago Baseball Card & Comic Book Show-University of Illinois at Chicago. For show dates contact Rich at (312) 539-0112.

Detroit Area Comic Book/Baseball Card Shows-Held every 2-3 weeks in Royal Oak and Livonia Mich., write: Michael Goldman, Suite 231, 19765 W. 12 mile rd., Southfield, MI 48076. (313) 350-2833.

Long Island Comic Book & Collectors Convention-Held at the Rockville Centre, Holiday Inn, 173 Sunrise Highway, Long Island, NY. Contact Gerry Gallo, Gerry Gallo Promotions, P. O. Box of Rockville Centre, 159 N. Park Ave., Rockville Centre, NY 11570. (516) 763-1133.

Los Angeles Comic Book & Science Fiction Convention-for show dates and locations contact Bruce Schwartz, 1832 West Olive Ave., Burbank, CA 91506.(818) 954-8433.

The Original Long Island Monthly Comic Book & Baseball Card Show-First Sunday of each month at the Carltomore Motor Inn, 1650 Hempstead Turnpike, East Meadow, Long Island, NY. Contact: Pete Albert, P. O. Box 84, Pinedale, NY 14863. (716) 692-3913.

Western New York Comic Book, Baseball Card, & Collectibles Show-Held at the Masonic Lodge, 325 E. Main St., Fredonia, NY. Contact: Perry Albert, P. O. Box 86, Fredonia, NY 14063. (716) 672-2613.

To list your convention, show, trade fair, etc., Send complete calendars and information to Comic Buyer's Guide, Convention Calendar, 700 East State Street, Iola, WI 54990. 780 Hoot Cliff Drive, Cleveland, TN 37311. information should be sent at least two months in advance and contain all pertinent information.

OVERSTREET'S TOP TEN ARTISTS POLL

We would like to invite our readers to participate in our very first **TOP TEN ARTISTS POLL**. This will be a regular feature in the Update beginning with this issue. Please list your favorite artist on a post card and send to: Top Ten Artists Poll, c/o **Overstreet Publications, Inc.**, 780 Hunt Cliff Dr. NW, Cleveland, TN 37311.

The results of this poll will be published in the next issue of the Update due out in December. Please have your post cards in to us by November 20th, 1991 to make it in the next issue. See if **your** favorite artist makes our poll. We want to hear from **you!**

FUTURE HOT PICKS BY OUR ADVISORS

Starting with this issue, we will be listing upcoming comics, picked by our advisors, that look like they could be **HOT** books in the future. Here's our advisor's list. Watch for them at your favorite comic shop or newsstand.

Aliens: Genocide #1-4 by Dark Horse Comics. On sale beginning in November.

Batman/Judge Dredd: Judgement on Gotham #1 (one-shot) by DC Comics/Fleetway. On sale 10/29/91.

Batman vs. Predator #1-4 by DC Comics/Dark Horse Comics. On sale beginning in December.

Daredevil #300 (Fall of the Kingpin storyline) by Marvel Comics. On sale 11/12/91.

Fantastic Four #358 (30th anniversary issue with die-cut cover) by Marvel Comics. On sale 10/1/91.

Marvel Comics Presents #90 (Ghost Rider and Cable, part 1 of 8) by Marvel Comics. On sale 10/8/91.

Predator: Cold War #1-4 by Dark Horse Comics. On sale beginning in September.

Robin II: The Joker's Wild #1-4 by DC Comics. On sale beginning 11/5/91.

Sandman Special #1 (Glow in the dark cover) by DC Comics. On sale 10/15/91.

Terminator: Enemy Within #1-4 by Dark Horse Comics. On sale beginning in November.

Tomb of Dracula #1-4 by Marvel Comics. On sale beginning in September.

Wolverine #50 (die-cut cover) by Marvel Comics. On sale 11/19/91.

Terminator: Enemy Within #1, © Cinema '84.
Aliens: Genocide #1, © Twentieth Century Fox Film Corp.
Marvel Comics Presents #90, © Marvel Entertainment Group.
Robin II: The Joker's Wild #1, © DC Comics.
Daredevil #300, © Marvel Entertainment Group.

THE COMIC BOOK COUNSELOR

Dear Fans: Have any questions about the comic book market? Write and we will make every effort to find answers for you which will be published here.

Dear Editor,

On page 43 of Update #16 you list House Of Mystery #178 as the last 10 cent issue. I have a copy of #143 and its a 10 cent issue. Could you identify for me the actual last 10 issue?

Rick Hazlette, Michigan

Dear Rick,

Thanks for calling attention to the typographical error. We've corrected the listing in this issue. The last 10 cent issue of House Of Mystery was #116, dated November 1961 and the cover story was "Return Of The Barsto Beast." Interestingly, the inside front cover sports a full page house ad that says "STILL 10 CENTS," which of course changed with the very next issue!

Dear Editor,

Why did so many of the Silver Age DC number ones not put the issue number on the cover?

Michael Epstein III, New York

Dear Michael,

Believe it or not, during the fifties and early sixties many publishers were afraid that if they put a low issue number on the cover, comic buyers might not purchase it because it was an untested title. Remember there were literally just a handful of collectors in the country at the time. But by the middle sixties, the practice of leaving #1 off the cover had completely reversed itself. Publishers learned that collectors liked number ones and first issues! So they started exploiting it on practically every new title that came along. Collectors today still seem to like the idea of a number one issue and, believe you me, comic book publishers know it!

Dear Editor,

I noticed in several of your market reports the use of the term "pre hero" Marvel. What exactly does that mean? Also I really like the market reports because they come from lots of different parts of the country and even other countries. Keep up the good work.

Mark E. Robertson, New York

Dear Mark,

Your question is often asked. The term "pre hero" Marvel is generally understood to describe four runs. They are Strange Tales 1-100 (pre Human Torch), Journey Into Mystery 1-82 (pre Thor), Tales Of Suspense 1-38 (pre Ironman), and Tales To Astonish 1-34 (pre Ant Man). The one exception is Tales To Astonish 27 which many collectors argue is not pre hero. I'll let you decide that one!

Dear Editor,

What is the first appearance of the Golden Age Green Lantern in the Silver age? Is it Green Lantern #40?

Cliff Burgess, Ohio

Dear Cliff,

Actually, the first appearance of the GA Green Lantern in the SA was in Showcase #55 dated March-April 1965 which featured Doctor Fate and Hourman. Green Lantern #40 told of him meeting the Silver Age Green Lantern for the first time. Both are important collectors items. Showcase #55 is looking like a pretty good bargain right now at only $33 in NM. Compare it to the Green Lantern #40 at $265 in NM, eight times more expensive.

Dear Editor,

The Update number 18 was the best issue yet. I've been reading the Update since you first started and it just keeps getting better. I especially liked the cover, very striking indeed!

Larry Sysmanski, Texas

Dear Larry,

Thanks for the praise, it's nice to hear it. We thought the cover was pretty neat too. Everyone here at the Update is also excited about next issue's cover. Wow . . wait 'til you see it!

Dear Editor,

I agree with Bill Gross' letter in your last issue regarding Quasar #17. I think that issue is very interesting and maybe even historically significant. Just wanted to let you guys know.

Dan Hollinger, Maryland

Dear Dan,

It is interesting . . . I'm still thinking about historically significant. One worry that I have is that collectors will place an undeserved emphasis on this issue when it clearly does not warrant it in my opinion. Anyway, we appreciate your comments.

Dear Editor,

I enjoyed Tim Riley's and Geoffrey Patterson's Market report in issue #18. I thought Keith Contarino's was insightful as well. I noticed four of the 16 Market reports were from California and two from Georgia. How about one more from the northeast?

Jan Demont, New York

Dear Editor,

A friend of mine told me that storing my comic books in plastic bags can be bad for them. Is this true? And if it is, what should you store them in?

Randy Bent, Alaska

Dear Randy,

Plastic bags are ok for short term storage, but eventually it's a good idea to move them into a Mylar product. The most inexpensive option, that I know of, is a product called Mylites manufactured by Bill Cole Enterprises in Massachusetts. The Mylar type comic book bags will last forever. You should also be aware that they cost more than plastic bags. Also check to see if your backing boards are acid free. If they aren't, it could be a possible problem in the future. And finally, check what kind of box you use to store your books. Don't use a regular brown cardboard box as they contain acids which will cause comics to turn brown prematurely. And I guess since we are on the topic, it wouldn't hurt to remind everyone of the five enemies of paper preservation. Direct sunlight, high humidity/moisture, storage boxes with acid in them (especially brown cardboard), high temperatures, and last but not least, readers who do not handle comic books carefully when they read them!

Dear Editor

I'm the world's biggest fan of The Martian Manhunter! I want to start picking up his earlier appearances. Where should I start and what are the best deals right now?

Michael Cruz, New Mexico

Dear Michael,

I would begin by trying to pick up the Martian Manhunter issues of House Of Mystery. Interest in these issues has been on the rise and it won't be too long before prices really start to go up on them. Given their age and scarcity, the prices are still rather low, all considered. For more expensive possibilities, try some of the earlier Justice League Of America and Silver Age Detective Comics before #327. You might also look at the article entitled The Martain Manhunter Chronicles in the last issue of the Update for more background information.

Dear Editor,

I think Rob Liefeld is about the best thing that has happened to comics! How about a feature about Rob Liefeld and X-Factor?

Brian Wong, New York

Check out the Rob Liefeld interview in this issue.

Dear Editor,

I collect hot comics that are coming out right now but my Dad likes stuff from the 1950s and 1960s. I like some of the stuff that he collects but he doesn't like any of the new stuff. How do I get him to appreciate new stuff?

Barry Kopp, Pennsylvania

Dear Barry,

That's a tough one. Sometimes dads have a hard time appreciating newer comics because they don't look like the comics they read as kids. Those comics meant a lot to them, just the way the comics that you are reading now mean a lot to you now (and will probably mean even more to you later in life). Also, sometimes parents forget to validate the interests of their kids but that doesn't mean your favorite comics aren't ok. They are. Try to be patient because in a few years your new comics will be old comics, and that will be that.

Dear Editor,

A local comic book store puts prices on back issues that are higher than your Price Guide. What do you think of the idea of paying higher than guide for comics?

Greg and Valerie, Illinois

Dear Greg and Valerie,

There are a number of variables to consider when discussing this commonly asked question. (1) The store owner may have had to pay more to get the issues for his store stock and therefore is going to add a reasonable profit on top it. (2) The issues may be hard to come by in your area and/or are in higher demand. This might increase the asking price. (3) The owner may just like those particular issues and has priced them higher to reduce the chances that they will sell. (4) The store owner has marked them higher expecting someone to make an offer. What ever the reason, the big question is whether or not YOU feel that the comics are worth the asking price! The bottom line on comic value is a comic book is worth what some one is willing to pay. 'Nuff said.

That's all for this issue, thanks for writing!

Send your questions and comments to:

The Overstreet Update's
Comic Book Counselor
P.O. Box 180534
Coronado, CA 92178-0534

NEW AD DEADLINE!!

The 22nd edition of ***THE OVERSTREET COMIC BOOK PRICE GUIDE*** is due for release March 25 - April 1, 1991. Our *new* ad deadline for black & white is **December 15**; color ad deadline is **November 15.**

SPIDER-MAN IS 30!!

THE COMIC BOOK PRICE GUIDE No. 22 will feature an original Spider-Man/Green Goblin cover by Mark Bagley and John Romita, Sr. Exclusive articles about *Marvel* and *Atlas* comics will be included. The color section will feature a dazzling array of rare and provocative comic covers.

Contact us as soon as possible if you intend to advertise so that space can be reserved. No ads will be accepted after December 15th. Write for rates and trim sizes:

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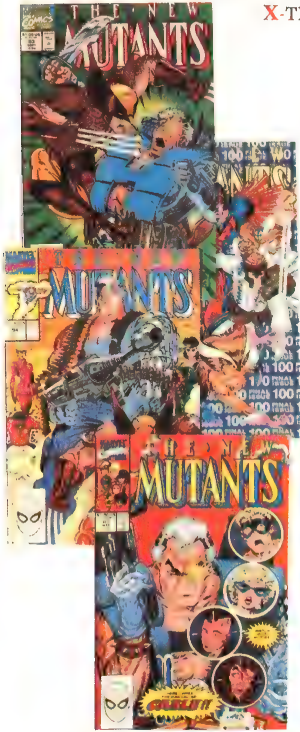

Rob, what's the future look like regarding X-FORCE?

I'm going to stay in X-Force. I've had a lot of people ask me, 'Are you going to stay with X Force?' I'm going to stay with X-Force 100% till the Cable mini-series gets going! Even after that, I will stay on as the plotter and perhaps the inker, perhaps the layout artist, but I will not be penciling. I want to devote much of my time to the Cable mini-series which the fans have indicated they want right now.

The whole comic book world is excited about the character Cable. What are your plans for Cable?

They've already talked to me about doing the Cable mini-series for next spring or summer . . . taking the lead character of X-Force and spinning him off. We've been fortunate that we've played our cards really well (so far) by introducing a new character that has achieved some popularity. And a lot of that popularity comes from the fact that Cable is an interesting, new, mysterious character. We've tossed out some clues as to who Cable is and what he is capable of. So far, we've run that fine line between giving fans some interesting information about Cable, but not telling everything at once!

I was a big fan of Twin Peaks and I felt disapointed when they started taking their audience for granted, sort of like they were making fun of them. I'm still new at this but I know that the Cable mini-series will never do that to the readers. I also get tons of fan letters that say 'don't reveal too much', and then there are tons of letters where they say 'reveal more, reveal more.' Both sides are dying to know either less or more. I like to keep a lot of interest in this character. When I was a kid Wolverine was my favorite! The reason I liked Wolverine was he was 100% mysterious and he actually held on to that for *15 years*. He was very mysterious and I liked it. Like Wolverine, I want a creative atmosphere around Cable.

I want to create a character that has an air of mystery about him. I only recently invented

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Hawk and Dove and **Warlord** are © DC Comics, Inc

Cable's origin and other background history. The mini-series will explore that as well. For every five things we hint at about Cable, we'll come clean on one or two of them. I'm very excited about it! The Cable mini-series is going to be ultra red hot! I've already got the story pretty much worked out and in the next few months it will spin off from a concept we're introducing in X-Force. It's kind of a new twist on the whole idea of mutants.

What is the background on Dead Pool?

Well, it was my first issue on the new mutants and there's kind of a 'story guy' doing the whole story. We had two issues before that 100th issue. We had to clean house and get all those old concepts cleaned out and get all the new ones mapped in. We had to move at the speed of light! I was trying to create this conflict among the characters so that X-Force would go through a natural evolution and also have some action...and there was a new character introduced that issue that in the long term was to be pretty darned important. His name is Gideon. Story-wise, we wanted the reader to feel the strength of his character, but unfortunately he was only being introduced that issue and really wasn't interacting with the other characters as much as I would have liked...so I created another character to get some action into that issue.

I had an idea about this 'Han Solo' type guy who was being hunted by this 'Jabba The Hut' type guy...Cable owes him money or whatever. Then I introduced Dead Pool and what a reader response! It seemed like all the mail for that issue was asking about Dead Pool. The readers demanded to see him again, they even wanted him in his own series. Many readers wrote in and said we like Gideon, but we love Dead Pool! It seemed like the fans just could not seem to get enough of him. It's funny because, Gideon was the character that was supposed to be real important. I design Dead Pool, come up with a few hooks for him and suddenly...boom!...every convention I go to, I'm constantly asked 'when is he joining?' 'is he going to

Above, a sample progression of Rob's career: an insert in DC's Warlord, then DC's Hawk & Dove mini-series, acclaim on Marvel's The New Mutants and now X-Force.

join? and a million other questions.

I was told that Silver Surfer was created just like that. . . that Galacticus was the big character and Silver Surfer ended up the big story. Sometimes it happens that a secondary character becomes really popular. Because of the response my editor said, 'We want to do a Cable mini-series and a Dead Pool special.' And part of me was just plain flattered. They are obviously doing these books because they feel they will sell, but the bottom line is they will sell because the fans like them. I'm coming up with a pretty amazing story for it because I want it to be really great. It will probably tie into the whole 'Weapon X' story line somehow.

What were your first impressions of the comic book world in general?

When I was growing up with my first comic books, the first comic artists I saw were almost slovenly. It kind of bummed me out. . . it was like all my favorite artists kinda looked like big slobs. Nowdays, guys like Todd M. and Jim Lee and the rest of the gang look a whole lot different, it seems to me anyway. I remember when my dad took me to my first comic story, he was terrified to let me go in there! It was like a dungeon! And there were guys running the place that looked like pretty surly characters. Dad said 'I don't ever want you to go there without me!' Now I think comics and comic shops are becoming like mainstream America. . . Mom and apple pie. . . I think it's becoming more accepted, and I think that's better for comics and better for fans.

The collectors market has been big news lately. What do you think about it?

Part of it is that some fans view new comics as great collectibles, which I admit is a little scary to me. That's because I don't want to just be in the business of selling collectibles, I want to sell good stories. I think trading cards and comic books now are on an incredible upward rise. I also think the flame will burn high and then burn lower and finally settle into a niche. But regardless, there is an incredible awareness of comic books right now, both as entertainment and as collectibles. I think that's because comics, in general, are better than ever.

There is an ongoing controversy about giving credit. Another artist told us that you were kind of a stickler for giving credit. What is your view on the credits issue?

It's really very simple. I believe in trying to give people who contribute to stories credit for it. I don't know why it is that it is so hard to give credit where credit is due. One of my editors told me once that even though others contribute, the companies don't like to put any one else's name on it! But I keep trying. It's just something I believe in.

I have actually penned in additional credits on occasion and had them whited out (or have been requested not to pen them in in the first place.). I have met with this at DC too. Once I put a special thanks to somebody for inking one page in Hawk & Dove. They said absolutely no. One time Valentino laid out a cover for me for Hawk & Dove, so I put in Valentino as a credit. The Editor said, 'we're letting this run but please never do that again.' It's like you're letting out some deep dark secret. . . like the fans will find out that sometimes artists don't do everything. . . and that on occasion, people collaborate. My gosh! It happens all the time. . . especially when artists are friends with each other. Guess the big bad secret is out now huh? (smile)

They got upset with you because you tried to give people credit for the work they did?

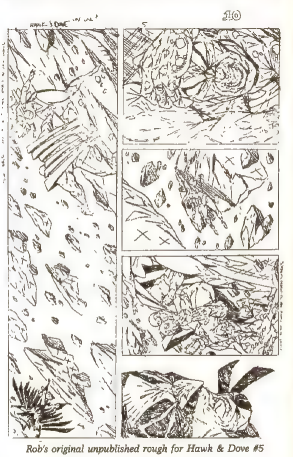
I guess you could look at it that way. They seemed very upset. Valentino told me about all the assistants that Simon & Kirby had when they were doing so many strips that a two person team could not have possibly handled it all. No one (especially me) thinks any less of their talent or genius. I feel like the right thing to do is to credit everyone who helps with a project. Why not do it? I mean, what's everyone afraid of? Shoot, why not give people credit where credit is due?

I'd enjoy hearing more about your work on Hawk & Dove at DC. Some have suggested you were somewhat unhappy with it. Is that true?

Yeah, that's true. The thing is, I hope that you have already gotten the impression (of me) that I really love comics and I want them to be really great for the fans. But sometimes, no matter how hard you try. . . well. . . it just doesn't work out. When they picked me I think I was around 10th on the list. I suspect that all the other artists they asked turned them down, so they probably thought 'Well, let's take a chance on this new guy.

I came in and had a whole bunch of new ideas. I thought 'Wow! Hawk & Dove, we can really make them cook!' The first thing they told me was that they wanted Dove to look just like the old Dove. . . except that she will be a girl and she'll have a bigger chest! I said, 'You're going to put her in that old Dove costume? It will look pretty stupid!' I actually had dozens of costume designs, all of which I liked better than the one that was decided on. That was the first of many things we came to loggerheads on. And there was a character they designed called Kestrel that they modeled after a character in the 'Hitchhiker.' I thought that was cool but they wanted me to draw him as a blonde with a crewcut in a trench coat, because he was an 'agent' of Chaos. I wanted Kestrel as a costumed villain. They said 'no, we don't want to do that', but we did and the costumed Kestrel really worked.

I tried to rationalize the situation there by thinking things like, 'Well, this is comics, these are just characters in rubber suits!' But I just couldn't rationalize away work I thought could have been done better. And comics can be great!



Rob's original unpublished rough for Hawk & Dove #5

On the screen sometimes it doesn't look too good . . .but in comics we can pull it off better than anyone else . .we can make the unbelievable look believable.

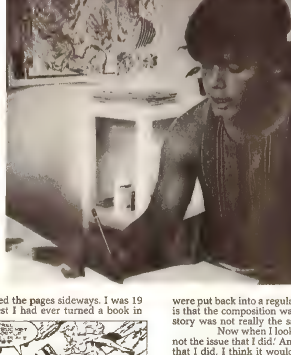
It's getting to the point now where Hollywood special effects are catching up to where they can pull off great effects. But still, we do the super hero stuff better. In a comic book you're in that fantasy realm, generally accepting what is on the page. This is a visual media and with that in mind I designed a costume for Kestrel which was modeled after Hawk's, except it kind of had a different slant. . . it was dark and had black on it. Once again they said, 'No, no, no, you can't do that.' I wasn't going in there with demands, I was just enthusiastic about trying to do something really great with the strip

Speaking of Hawk & Dove, would you share with our readers the famous story about the artwork for Hawk & Dove #5?

Sure. That's a kind of an interesting story, in and of itself. I did the whole issue sideways because the characters had to go into a different dimension. So I turned the pages sideways. I was 19 years old and it was the fastest I had ever turned a book in because I was so excited about how those pages looked! They were the best looking stuff I had done to date.

Even though I had already told the writers about the different approach, the editor called me up a week before it went to press and yelled 'I don't know what kind of @#&%1#@ stunt you're trying to pull! Even though this is good stuff, you didn't ask me first, so I am not publishing these pages! I'm sending them all back and you're going to redraw them.' I was scared but I said, 'No I'm not. That's what I've drawn. I have a voucher for it. I've been paid for those pages and that's what you're keeping.'

A couple of older artists who heard about it said, 'You know, you have no idea how much I respect you for taking that stand.' You probably also need to know that the editor got on the phone with every other editor he ever knew and said, 'Don't work with this kid, he's a pain in the butt.' I still pull out those sideways pages sometimes so people can see how it was supposed to look. Ya see, they cut and pasted and redrew all those sideways pages so that they were put back into a regular format, right side up. The sad part is that the composition was not the same at all and hence the story was not really the same either.



The page as it appeared in Hawk & Dove #5 ©DC

Now when I look at Hawk & Dove #5 I think, 'That's not the issue that I did.' And if the readers had gotten the issue that I did, I think it would have just been so much more fun and imaginative. Anyway, that's the story.

I want comics to be cool. When I read comics as a kid, people would sometimes look down on them like it was kind of this weird thing and you were a little weird for reading them.

Now I enjoy seeing the kids who have a real interest in comics. I feel like there are so many more strides to be made in comic writing and drawing! I would love for them to be more and more mainstream, and I would hope that the work I do (and the person I am) helps get that across. I guess that sounds a little like something from a Todd McFarlane article in People Magazine, but I really mean it. I like stuff that helps increase the general awareness of comic books.

Could you tell us a little about your upcoming project to be published by an independent?

Yes it's true. I'm doing an independent project outside of Marvel next year and we'll see how it flies. It could be the biggest disaster ever done, and if it is I'll just say, 'Oops, bad experiment.' But I want to reassure anyone who may be concerned. Sometimes you hear about a creator doing something else because they were disgruntled. That is absolutely not the case! Its just an X-periment (chuckle). . . it's something new to try.

Also I always liked the idea of the independents because after they existed, there were alternatives. Don't get me wrong . . . I love Marvel comic books! And I love DC comic books! I just like alternatives too. In my younger years when I was first getting into comics, I enjoyed independents a lot. I remember when Pacific Comics rose up out of nowhere. I feel like the Rocketeer movie is a direct result of the independent marketplace! And Captain Victory and Star Slayer are names that I was fond of. I remember reading the Rocketeer comic strip every day in the newspaper. I liked the idea that these interesting concepts were being created outside of the big companies. That idea just makes me want to try something on my own all the more. Right now more fans are aware of my work than ever before, because of the success of the X-Force. Now I'm going to try and take a little of that fan awareness and hopefully introduce a lot of readers to the independent marketplace.

Here's something I think your readers might be

interested in knowing. There are actually several side projects I'm doing. I'm forming a company with a few of my friends. (Well actually they're forming it, I'm just kind of coming in as one of the people that's going to do work for them.) We're going to do a few titles. I will be involved in the writing, drawing, and inking. I've been working during my sparse free time on the weekends, and I've already got some pretty nice stuff done. When I put X-Force off in the mail and just before I start the next issue, I take a little time for myself and work on my own projects. I'll give you a little advance information on it. The first book we're doing is a title called 'Executioners.'

Yes, it has an 'X' in it, I guess its just part of me. To give you the concept behind it, it's about five rebel mutants who come back from the future to our time. Kind of has a Terminator twist to it but it's something I've had in my head for a while. I really let my imagination run wild on this one!

You've probably heard the term Marvel Zombie. How do you feel about that term?

I hate the term Marvel Zombies! That term was invented by people who just didn't understand how great the many Marvel innovations were. It's obviously a swipe at Marvel fans, and I happen to be a Marvel fan and I don't consider myself a Zombie. On the other hand, I have come in contact with fans who only read Marvel Comics and that frustrates me too.

Are you planning to do different kinds of comics?

If you're good at drawing westerns, I don't want a romance comic from you. Stay with the stuff you do well. If you do switch to an unknown area, then you can't complain if it doesn't achieve what you want it to. I think you stay with who brought you to the dance. I feel like I am pretty good at superhero stories with (maybe) a science fiction or fantasy slant, with good super hero action. The fans are never going to see me go do an adaptation of Romeo and Juliet or Moby Dick. I honestly don't think they're interested in that, that's not why they like my work. On the other hand, I completely understand artists and writers who want to go away and stretch themselves artistically... this is actually all I really want to do.

I don't want to get people thinking that the independent market is a place for a 'higher' art form. It's not. I think the independent market is just that... it's something outside of the two mainstream companies where you can let your imagination really run wild! The folks at Marvel do pretty good at letting my imagination run. On my own, I may be able to let it run a little more. I also want to do something in the independent marketplace because I'm scared it's going to go away and we need it and its creators. The independent market is the reason why artists get treated as well as they do. (Some will tell you that the treatment is still not that good.) All the things that were achieved in the independent marketplace are things we should be thankful for!

What aspect of comic books do you like the most?

If I have one, the strongest point I would like to make is that I like to create! I am just interested in creating. I get ideas... names... all the time... and I'll try to focus it around a new character and concept and try to help with that with some kind of gig. I have a whole universe of characters in my head. I don't think you can do 100% original stories anymore. You can just put interesting new slants on themes that have been used before. Think of all the comic books and all the novels and all the movies ever made... is there an original concept left that hasn't been done? Maybe there's a few of them. That makes it even more important to try and give everything a fresh new slant. You can turn an idea that you liked into something pretty neat! You can try to turn it this way... and swerve it a little that way... and make it something new... I've always liked to create ever since I was a little kid. I remember once after reading Aquaman, I created a whole team of aqua characters.

I have encountered a lot of creative people with good ideas, especially kids. I meet young kids with good ideas and it's like I'd like to give them an opportunity to do something with those ideas... maybe give them a book so they can run with those ideas. I think that would be really exciting. I would never want to stifle someone else's creativity especially after some of the road blocks I've run into.

Someone told me once, 'Rob, they don't like the fact that you stay true to your ideas... that you won't knuckle under... that you do things on your own.' The guy who said that is a pretty important and powerful person in the industry. He also ran interference for me and said to them, 'Don't sit on Rob, you're not going to get anywhere by doing it. Let him run.' I was very fortunate to meet someone who was encouraging me to run with my ideas.

Who was that important and powerful person?

That was Todd McFarlane before he achieved his huge fame and status. Todd told them on my behalf, 'This kid has ideas and energy on every page... he's exciting... let him be exciting!'

How do you handle working with other artist's creations?

Rather than mess with someone else's creations, I will always try to give the editor new ones. That way I'm not stepping on someone else's ides. Its actually the main reason I create a lot of my own new concepts. There have been a few times when I thought, 'Yeah, I can juice this character up and make him a little more interesting.' But I would much rather mess with my own characters. If it's my character, then I'm altering my own creation... and there's no guilt there. I'm not messing with someone else's creation and altering them in a way that they might not like. I just don't like running into that situation.

And I know that sometimes people will come in and change a character of mine... change this and do that... and that's to be expected. But I am of the opinion that I would rather offer up my own creations than mess up someone else's any day. And not because I think mine are better, but because it helps my soul I guess. I just don't like messing with other people's stuff. Besides, I think to stifle creativity is just ridiculous. The

reason I have been running with all these new characters is that I like to constantly create and build new concepts. I don't want to simply go back and rehash characters

Everyone has been talking about the the Levis 501 Jeans commercial that you did for Spike Lee. What effect do think it may have on the comic book industry?

The Levis 501 commercial, wow - if just 1% of the people who watch that commercial get turned on to comic books... that's a lot of people! In a way, it helped everybody who has anything to do with comics... because it helped legitimize them to people all over the country. Some TV people called me yesterday and indicated that they had seen the Levis commercial, and that they are going to try and get me on a pre-interview for the Carson show. When I heard about it part of me goes, Aaah whatever no big deal.' Part of me goes, For my career, it's probably a good thing. And part of me also said, 'man, if I get more awareness of comics out there on national TV, that would be great for everybody.'

The commercial played on Saturday Night Live and I guess it played like three times during the Yankees game! A friend of mine called me and it was playing on something he was watching. Those Levi's ads, they play them a lot. I like what Spike Lee did with the commercial, but I was a little nervous and also excited to do it. I thought the use of the blue screen was great. Spike set it up so that the camera would zoom in on the comic characters in the background. I saw it on the tube myself the other night, it's kind of a weird feeling, but then I thought to myself 'This is cool! Comics look cool! They don't look geeky anymore.'

Ya know, not one person at Marvel thanked me for the extra exposure that commercial brought to comics. I guess I thought maybe somebody would like the national exposure... oh well, it was still fun.

It's been a pleasure speaking with you Rob. Thank you for allowing Update readers to get to know you better.

It's been fun talking with you guys, let's do it again.

SEE YOU NEXT ISSUE
WITH ANOTHER UPDATE INTERVIEW!

A Brief Recap Of The What's Hot, What's Not Reports

Welcome to another issue. We've compiled, edited, updated, re-viewed and corrected as much as humanly possible so without further delay we proudly present another issue of the "Update". As you may be able to tell from this and last issue, the Update is getting glossier and, well, fancier. Hope you like it. Write and let us know what you - the comic book buying public - like and don't like about our "high profile" look. But don't think that because we are getting fancier that the real reason you buy the Update, i.e - accurate and realistic pricing information - is going to change too. We will still be doing things the way we've always done them since the first Update saw print way back in 1982, it will just be prettier. It doesn't seem like almost ten years has passed since the first Update, and over twenty years since the first Overstreet Price Guide. If experience is the greatest teacher, at least we have had plenty of time to learn! Be assured, when you want to know what a book is *really* worth you can always depend on Overstreet to do it right!

Have we seen a peak in Silver Age Marvels? What does it mean when the demand for certain issues is focused on only the high grade, with little or no demand for low and mid-grade? According to numerous Advisors, this is where the Silver Age Marvel market rests at this juncture. I think the reason could be that there is an abundant supply of Marvels to choose from so collectors are able to pick only the highest grades - without too terribly long a wait. Except for the keys of course, which still have not turned up above VF with any degree of frequency. The same lack of mid-grade interest does not hold true for Silver Age DC's in general. At present, pre-1965 DC's in all grades are selling very well. Are the early Marvels overpriced at current levels, or is the market merely looking elsewhere for a bit? We will wait and see. One thing is certain, early DC's in high grade are much scarcer than their Marvel counterparts. Yet they are priced lower.

Our long-held belief that prices in the marketplace should be at a level where all grades sell well is an integral part of our pricing philosophy. When all grades are not selling equally well, something is wrong with the prices. There should be as much demand for a Spidey 14 in VG as there is for one in NM - since there are more people who can afford a VG copy than a NM one, creating a larger pool of people to absorb the VG copies in the market. If collectors are passing up VG copies in hopes of obtaining a NM one it means that either the price for a VG copy is too high or the price for a NM is too low or the market for that book is unduly influenced by speculation. Collectors should take a long, hard look at what their motivation for collecting really is. Do you really have to have the Mint Spidey 14? Is condition/grade the *only* factor for buying a comic book?

Why are the 1970s books starting to take off? Warlock, Astonishing Tales 25, Kamandi, Thanos, etc. Marvel and DC both. Could it be that Marvel and DC are looking to long-forgotten characters from the seventies to feel the imaginations of a new generation of readers? It is possible. They certainly don't seem to be able to spawn anything new in the Super-Hero genre so they are left to rely on the old. Let's face it, it is much easier (and cheaper) to copy than to come up with something new and original. Consider the number of newly released or upcoming titles that feature characters from the seventies and it seems very possible. Is there any question where the R&D at the big two is being done?

The recent market is alive and fun these days, with some interesting items hitting the stands. Although many Advisors are more than a little concerned with the Marvel "dominance", we like the plethora of good artists that are making a name for themselves. Their new styles and approaches to the comic book genre as an artistic medium are one of the areas of originality that do exist. And if you fear that Marvel is too dominant, remember that artists can always move around - their creativity will be appreciated no matter where they go.

Here is a rundown of what our Advisors have been saying. For a more complete overview, read the reports. This information is not presented in any sort of order.

Hot Artists

Rob Liefeld
Jim Lee
Dale Keown
Whilce Portacio
Todd McFarlane

Hot New Issues

X-Men 1
X-Force 1
Silver Surfer 50
Ghost Rider 15, 18
X-Factor 71
X-Men 281
Armageddon: 2001
Infinity Gauntlet
Deathstroke The Terminator
Ragman

Hot Recent Back Issues (last 2 years)

New Warriors
New Mutants 87
Sandman
Ghost Rider
Wolverine

Hot Back Issues (last 20 years)

House Of Secrets 92 (Intro Swampthing)
Swampthing 1
Iron Man 55
Thanos appearances
Iron Fist 14
Marvel Spotlight 5
Astonishing Tales 25
Captain Marvel 26
Warlock (1970s series)

Hot Silver Age Issues

Brave & Bold 34
Lois Lane 70
Showcase (all)
Showcase 4 - in a league of it's own
Hulk 1
Tales Of The Unexpected 40, 43
Mystery In Space 75
Mystery In Space 87
Fantastic Four 48
Fantastic Four 66, 67 (origin Warlock)
Star Trek (Gold Key)

Neal Adams 60s/70s books
Berni Wrightson ditto
A resurgence of 60s/70s artist books
Challengers Of The Unknown 1 - 10
Lois Lane 71

Hope you enjoy this issue.

Now on to the Reports:

Dr. J. Keith Contarino

Atlanta, Georgia

Well, it's Market Report time and the summer is finally over. This is the first "New Look" Update, and I know you are all excited about it. I'm going to miss being able to ramble aimlessly in this publication, but I hope everyone catches my columns in Comic Book Marketplace.

That said, let me take a brief moment to say I'll be one of the few advisors who won't be reporting on new and recent material as I carry very, very little of it. Besides, it would be incredibly redundant of me to tell you X-Men # 1 and all Sabertooth appearances are hot. Same goes for telling you Amazing Fantasy #15 is sought after in high grade. What I will try to do is point out some Silver Age and 70's books that are being overlooked, as well as list sales and follow the new format.

70's DC - The five most requested 70's DC's in order are: (1) House Of Secrets #92, (2) Mr. Miracle # 1, (3) All-Star Western # 10, (4) New Gods # 1 and (5) Swamp Thing # 1. Please note --- At this time, 70's books below VF are almost valueless and collectors are extremely picky.

On a scale of 100, 70's DC's are about at 80.

We are not selling many at this time. The last Mr. Miracle # 1

we sold was a VF- for $15. A run of New Gods #'s 1 - 11 in NM went for a flat 3X Update. A fine House Of Secrets #92 brought $45, and a NM+ Swamp Thing #1 went at $40.

70's MARVELS - Five most requested: (1) Iron Man #55, (2) Iron Fist #14 (yes, people, Sabertooth in a relatively old character), (3) Marvel Spotlight #5, (4) Astonishing Tales #25, and (5) Captain Marvel #26

On a scale of 100, 70's Marvels are a 95. Literally every first issue, first appearance, and origin issue of any character, no matter how stupid (even Fool Killer), is in some demand. Remember, many of these hot, hot 80's and 90's books have characters or related characters in the 70's. Some, like Sabertooth and Ghost Rider, originated there. These books are inexpensive enough to be afforded by most of us. Recent sales: Captain Marvel #26 NM, $35; Iron Fist #14 NM, $20; Iron Man #55 F/VF, $50; Ghost Rider #1 NM, $45, and Iron Fist #14 NM $55.

SILVER AGE MARVELS - Five most requested: (1) Daredevil #1, (2) Strange Tales #110, (3) Amazing Fantasy #15, (4) Silver Surfer #4, and (5) Hulk #1.

In high grade, Marvels are still hot — say 80 or 85. In mid-grade to low grade — sold — 40 or 50.

Some sales: FF #1 VF, $4,500; #48 VF-, $200; VG/F-, $70; #55 NM, $60; Spiderman #1 G/VF, $700; G, $300; #2 F+, $650; #2 G/VG, $250; #9 VF, $375; #25 NM $175; #38 NM+, $80; #40 VF, $90; #41 VF, $70; #100 VF/NM, $90; Strange Tales #110, VG/F, $165; #146 NM+, $30; #165 NM/M, $25; X-Men #6 VG, $40; #9 VG, $25; #49 NM-, $25, #'s 59 - 61 NM, $35 each; Journey Into Mystery #112 VG/F, $25, Silver Surfer #1 VF/NM, $250; #3 NM, $65; #4 VG, $40; #4 F- $100; #4 VF/NM, $225; #14 NM, $40.

SILVER AGE DC Five most recommended: (1) Brave & Bold #34, (2) Showcase #55, (3) Showcase #34, (4) Our Army At War #151, and (5) Superman #199

On a scale of 100, high grade Silver DC = 98. Mid to lower are slower except on keys, say 75.

We sold over 90% of our stock of high grade Silver DC in three months and could sell many, many more. Demand far outweighs supply.

Some sales: Mystery In Space #87 VF-, $40; Star Spangled War Stories #138 VF/NM, $40; Showcase #34 F-, $175; #16 VG, $85; #20 G/VG, $75; #21 G, $30; #73 VF, $45; #75 VF-, $55; Atom #'s 24 and 25 NM/M, $48 each; #36 NM+, $45; Atom And Hawkman #41 NM/M, $40; Hawkman #9 NM, $110; #16 NM+, $40; Flash #137 F+, $125, #170 VF/NM, $30; #175 F+, $40; #199 NM, $15; Showcase #4 G ($400 cash, $450 trade).

OTHER SILVER AGE: Five most requested: (1) Strange Suspense Stories #33, (2) Star Trek #1, (3) Magnus #1, (4) Tasmanian Devil #1, (5) Jetsons #1/Flintstones #1 (tie).

Gold Keys are hot. On a scale of 100, they are at least 85. Every cartoon and early TV show is in demand. High grade is definitely preferred, but many Gold Key collectors will accept the best copy available, as some of these books are tough to find at all. Ditko's Charlton work, especially Captain Atom in Strange Suspense Stories, is sought after everywhere we go. Adventures Of The Fly, Adventures Of The Jaguar, Flyman, Double Life Of Private Strong, and Mighty Crusaders all sell well — again, in high grade only. I am absolutely thrilled to see people looking for and buying Dell Giants in high grade. We're talking about books from 1955 to 1963 here, folks, and they are gorgeous, fun to read, have terrific artwork and are hard to find in nice shape. Non-Duck Four Colors are also popular again, with the Turok issues leading the way. Berks Ducks still sell slowly, but they are priced so much higher than other issues, collectors see the non-Ducks as real deals.

Recent Sales: Flyman #'s 34 and 35 NM/M, $30 each; #38 NM/M, $25; Captain Atom #81 VF/NM, $28; #83 NM, $25; Blue Beetle #1 VF/$30; #2 NM/M, $30; Mighty Crusaders #2 NM/M, $20; Mighty Crusaders #'s 1 - 5 NM/M, 3X Update; Star Trek #1 VG, $65; F-, $165; #6 NM, $100; #9 VF+, $75; #35 NM/M, $25; Magnus #1 VG, $35; Man From Uncle #1 F, $30; #5 VF+, $30, Tiger Girl #1 NM, $20; Disneyland Birthday Party #1 VF/NM, $100; Dell Giant Lady & The Tramp VG, $25.

GOLDEN AGE: Five most requested: (1) Adventure #40, (2) Flash #1, (3) Flash #92, (4) New York Worlds Fair 1939, and (5) Adventure #48.

We do not carry a lot of Golden Age and are usually asked for low grade copies of the less expensive keys, so our five most requested may not reflect the market. By and large, DC's and Timelys priced $300 and less with stunning covers are what sell easiest for us. Batman and Detective Joker covers lead the pack, but anything with Captain America, especially with "Demon Yellow Hondo" characters also sell quickly. Superman has become more popular since last report, and we have sold out of all low grade Actions and Supermans. Again, the covers sell the books. The only exception is Superman #61. We sold a VG copy for $175. This is not only the first kryptonite appearance but the first time Superman finds out he's from Krypton, not Earth. Very, very important book.

Well, that's it. Take care, have a nice fall. Go Dawgs!

ALL ABOUT BOOKS AND COMICS

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Philip Mateer for Alan & Marsha Giroux

Greetings from sunny Phoenix, where the average high temperature in the summer is 106 degrees, giving a whole new meaning to the term "hot oomic."

The hot company this summer, of course, has been Marvel - the various X-titles have been selling VERY well, with the new X-Men leading the pack. We've received the first four cover versions, and all seem to be doing well - the later ones surprisingly so. Marvel's strategy of getting the customers to buy the same book five times seems to be working. X-Force, X-Factor, and Uncanny X-Men have all sold very well, too; the percentage of our sales taken by Marvels is higher than it's been in years.

Infinity Gauntlet, after a slow start, has picked up also, although the crossovers haven't generated much interest. Of Marvel's newer titles, Darkhawk and New Warriors remain strong; Guardians has slowed; Ghost Rider is VERY hot; Sleepwalker and Toxic Avenger are VERY slow.

Prices on newer Marvels include Darkhawk #1 $7.50, New Warriors #1 $15, #2-5 $10 each, Guardians #1 $10, Silver Surfer #50 1st print $7.50, and Ghost Rider #1 $5. X-Force #1 is still cover, except for the Cable and group cards, which are $3.50 each. New Mutants by Liefeld are hot; we had #87 at $40, and sold six copies in three days. Now it's $50.

Most new DC's, in contrast, have been steady but unspectacular. Armeggeddon annuals have been OK, but probably no more than sales would have been on those titles anyway. War Of The Gods and crossovers have been surprisingly slow, probably because DC's production system isn't getting them out on time or in order. Man Of Steel, after the first few issues, is now selling about the same as the other Superman titles. Ragman sold out in two weeks, but we'll see if customers come back for more.

Of recent DC back issues Sandman remains hot at $25 for #1, $18 for #2, and $15 each for #'s 3 - 5. Animal Man sales have dropped, including back issues. Hellblazer, both new and back issues, has shown an increase; we're down to only a few of the early issues, and demand is increasing for them. Swamp Thing with John Constantine appearances has shown a similar increase.

Of the independents, Rocketeer started the summer strong, with prices of $20 - $25 on most early issues; now, though, the market seems to have (you should pardon the expression) run out of gas. The EC horror reprints sell well, and the various TMNT and Terminator titles benefitted from the movie tie-ins. One interesting trend here is with the "kids" comics - Barbie, Barbie Fashion, Beetlejuice, etc. have all sold out (of admittedly small initial orders), and sales continue to increase on these.

Back issue sales seem to be increasing slightly, key Silver Age titles in F or better condition get steady requests. For Marvel, the frequent queries concern Amazing Spiderman, Journey Into Mystery, and X-Men. Of more recent issues, Iron Man #55 and Captain Marvel #25 and #26 get lots of requests, as do the Deathlok appearances in Astonishing Tales. Sales examples include a set of Ironman #2 - 7 in VF for $350, Astonishing Tales #25 for $30 and Iron Fist #14 at $50.

Silver Age DC's remain steady, especially early issues of JLA, Green Lantern, Flash, Batman and Detective. The 25th anniversary celebration of Star Trek is translating into steady sales of both Trek and Next Generation back issues, but otherwise recent DC back issues show little change. Examples of recent DC back issue sales include Star Trek: NG #'s 1-20 $90 for the set; Deathstroke: The Terminator #1 $4, and Lobo #'s 1 - 4 with P.O.P. display, $50.

Golden Age comics sell if we have the right books for the right collector; a set of Pogo issues was on display when a desperate Walt Kelly fan walked in, and led to a $400 sale, including $150 for a F+ copy of FC #148. Other recent Golden Age sales include Superman #51 VF- $150,

assorted Wings Comics in F+ shape from 1948-49, and a large assortment of early fair-to-good Four Colors that sold to one collector.

GEOFFREY'S COMICS

Timothy Riley

Hello again, crazed comic fiends from that wild fun/sun capitol, Southern Cal.

Starters: Well, summer's gone and we here at Geoffrey's we're just a little sad to see it go. Sales really picked up and by the end of August one could barely elbow his/her way into the store when the new comics arrived. Whew!

Speculating on new comics is at an all-time high and, although I usually advise against it, people were buying 50 to 100 copies of important new titles. I might be a little old-fashioned, but folks buy five copies of X-Force #1 then take the money you save and invest it in a nice grade (hot) Silver Age title. You'll be glad ya did.

MARVEL (New Stuff) - I wanna tell ya, just like the old Punisher - Marvel simply Uzis away everyone on the proverbial block. Speaking of blocks, Jim Lee's X-Men #1 is a real blockbuster. Everyone's speculating on this one. I guess you can't blame the general comic buying public — but the gimmick covers? Hmmm... New Mutants backs hot. Spidey hot. Ghosty hot. X-Force hot. Iron Man, Avengers, Hulks and all the other old guys good sellers. To make it short and sweet, it's business as usual at Marvel House.

DC (New Stuff) - Not much new to report here, but I wish there were. It seems anything DC has published within the last year has faded into another dimension. Anybody out there in comic land got any ideas to help these poor folks — maybe a comics career is in your future. I will say that Sandman is a bona-fide hit and back issues are impossible to keep in stock. The crossovers are also hot and so is Dark Fright. Everything else, please notify next of kin.

70's BACK ISSUES - It's still Marvel's show all the way, and they better be VF/NM Marvels or they'll never find their way out of the store. Iron Man #55 is still Hot! Hot! and getting hard to find in NM and under $150. Ditto Astonishing #25, a steal at $50 NM. Watch for in Premier and his own mag to go up, up, up in price cause he's Hot, Hot, Hot. Also watch for Ghosty in Spotlight #5 to hit $200 soon and be ready to plop down $150 for a nice Ghosty #1.

DC 70's - Any Neal Adams sells well cause, let's face it, he's a genius and his early 70's work is his best. Kirby's move well and Kamandi is making a comeback. Pretty good for the last boy on Earth. As for the rest of DC 70's stock, to coin a phrase, "muff said."

SILVER MARVELS - What can I say - high grade, high grade, high grade. Spidey's are real movers (of course). #14 are hot at $1000 in NM. Fantastic Four #66 and 67 are becoming very hot items at $50 and $45 NM. Other sales: Iron Man #1 NM/M $400, Subby #1 M $150; Captain America #100 NM $275, Spiderman #7 VF & NM $600.

SILVER DC'S - Are still king. It's too bad our high grade supply has been hard hit by the run and these books, and, boy, are they hard to replace. But, folks, it's soap box time again, so let me say a few words on comicland's most undervalued comic, and the most sought after. I'm talking Brave And The Bold #34 with the ever lovin' Hawkman. Here you have a great artist, a beautiful cover, a great Golden Age hero in his first Silver appearance. What's goin' on? Showcase #22 sells for over a grand and #34 hovers at $350 or $400? That's crazy - so watch everyone get religion and this book to go dramatically up in price. Expect it to hit a grand or more by next summer, so get 'em first. Other sales: Sea Devils #1 NM $250, Showcase #28 NM $300, Brave And Bold #34 VF+ $700! That's right, ya read it here first.

GOLDEN AGE - Timely/DC still reign supreme in Golden land but characters like Bulletman, Captain Marvel Jr and Sr, Black Hood, Black Terror are still holding their own. Recent sales: Black T. #1 VF+ $500, Capn Marvel Jr. #3 VF $450, Wonder Woman #8 VG $200, Sensation #23 VF $275, Comic Cavalcade #3 VG+ $300.

Closers: What a summer! Now let's have a boffo holiday season and make everyone happy. Folks, deal on those lower grade Silvers and move 'em out - yoooo!

THE FUNNY PAPERS

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A big "Hello" to everyone from hot and sunny San Francisco (that's literary irony — Mary Twain once said the coldest winter he ever spent was summer in San Francisco, and this year proved no exception.)

MARVEL NEW ISSUES - Marvel's Mutant Genesis has had a Biblical effect on the market this summer. As of this writing, X-Men #1, covers A-D have hit the stands with a slightly anti-climactic bang. Though selling very well, more actual excitement is being generated by its illustrious predecessor, Uncanny X-Men. We sold out of #281 in two days, despite a huge order, and judging from comments and sales, Whilce Portacio's Uncanny X-Men seems to be the X-Teens of choice. News of the 7+ million copies printed helped kill some of the X-Men #1 anticipation, plus the product itself was somewhat disappointing in terms of storyline. Many people are waiting for the last deluxe "limited" cover. Actually, perhaps the less-than-total success of X-Men #1 indicates that the market for hype is diminishing or maturing — collectors may even (gasp!) be reading these marketing X-travaganzas. X-Force, X-Factor (with Larry Stroham's artistic debut in #71) and, to a lesser extent, Excalibur are x-tremely hot. Other Marvels on the hot sheet: Infinity Gauntlet, Ghost Rider (#18 had a terrific cover and blew out faster than a Harley on the Nevada salt flats), Punisher (his seven-part bi-weekly storyline is smoking like the barrel of his automatic), Darkhawk, Silver Surfer, Spiderman (Erik Larsen's issue, just out, is selling in McFarlane numbers), and Wonder Man.

Future Picks: Whilce Portacio is as hot as hot as Jim Lee, so Legion of Night will probably have superhumanly high sales. Speaking of fiendish fun, I'd also choose Tomb Of Dracula as a safe bet. This was a classic series whose back issues are on the rise — and its resurrection is sure to be a toothy delight. Warlock will be the next 'Ghost Rider' type hot title

his role in Infinity Gauntlet has propelled his appearances, early and otherwise, into the stratosphere. Look for this one to fly off the shelves. Lastly, don't overlook that Punisher guy. His seven-part storyline "The Final Days" is hot already and just beginning to build steam. This storyline is a definite "don't miss."

DC NEW ISSUES: Though Marvel has received all the attention (and most of the dollars) lately, don't overlook DC's big summer hits War Of The Gods and Armageddon 2001. Both series (Armageddon 2001 #2 has just come out as of this writing) have sold very well indeed. War Of The Gods #1 sold in Infinity Gauntlet numbers, while even second printings of the Armageddon annuals sold briskly. Armageddon was a bold experiment of DC's, an attempt to see if the market's attention span would stretch over a five-month period with very minimal amount of issues to buy. It worked. Plus, they had this old DC fan fooled right down to the wire as to Monarch's identity. Both crossover series are hot, hot, hot. Also on the "A" list are Deathstroke The Terminator (hot, Punisher-like Zeek covers and great character), Green Lantern Emerald Dawn II (repeated sellouts on every issue), War Of The Gods crossovers (especially Lobo vs. the original Captain Marvel and Wonder Woman Vs. Hawkwoman). Justice League Europe #1, Justice League America "Breakdowns" storyline Ragman has been very hot. Can't wait for #2! Impact Comics also doing quite well, with The Comet leading the way the Robin #1 sequel story in the pages of Batman was a tad overshadowed this summer, but still above average in sales.

Future Picks: The hottest comic of the last half of '91 will be the explosive Robin II The Joker's Wild. DC has thrown in enough variants to make collecting all 14 different versions of the four-issue mini-series an exciting prospect. This first-ever hologram cover comic may well be more successful than X-Men #1. Be forewarned. Other future picks include Armageddon 2001 Alien Agenda. (All of a sudden, Captain Atom's a popular guy!), and the Batman Elseworlds series of one shots, which includes Holy Terror, Batman/Judge Dredd and Batman/Dracula. With the sequel filming as I write this, Batman prices will soar again next summer after its release. Get 'em while you can. Other picks: Aquaman (at last! His own series), OMAC, and the glow-in-the-dark Sandman Special.

INDEPENDENT NEW ISSUES - Marvel has squeezed so many of the dollars, there's not much to report here. Terminator Secondary Objectives is hot and outselling some Marvels and many DC's. Magnus

Robot Fighter and Solar Man Of The Atom are also able performers, appealing to a broad age range. Violent Cases, Bratpack and From Hell are all good sellers from Tundra. Other strong selling independents include Interview With A Vampire, The Mummy (Millenium), Green Hornet, Married With Children, Twilight Zone, Robin Hood (Eclipse), The Jademan titles and EC reprints. Also very noteworthy are Beetlejuice, Felix The Cat, Tom And Jerry and Back To The Future.

Future Picks: The question I get asked most in regards to independents: When is Hardboiled #3 coming out? Obviously a hot book. Aliens: Genocide will be red hot, as collectors can't get enough of their favorite extra-terrestrials. Also check out The Terminator: Enemy Within, Vampirella and Predator: Cold War. Don't overlook Cyberrad from Continuity, a company daring to compete with the gimmicks of the Big Two (glow-in-the-dark covers, holograms, posters, etc.). Plus, they've got great art!

BACK ISSUES - The market is still dominated by a demand for newer material. With the summer glut of new comics, the back issue market was very selective, especially as bargains are getting harder and harder to find.

RECENT MARVEL BACK ISSUES - X-Force #1 ($5.50 for Cable and Team card leads the pack), New Mutants #87 ($35), Uncanny X-Men #248 ($25), X-Factor #71 ($12), Ghost Rider #1 (1st print - $25 and climbing) and #4 ($20), Silver Surfer #34 ($15), X-Factor #24 (1st Arobange) - $40). All hot, hot, hot!

70's AND 80's MARVEL BACK ISSUES - Iron Man #55 ($100), Astonishing Tales #25 ($70), Warlock #1 ($20) and especially Warlock/Thanos issues (2X Guide easily). Champions #1 ($15), Captain Marvel #33 ($22), all Ghost Rider and Deathlok appearances, Micronauts #1 ($50), Marvel Spotlight #5 ($100), all early Ghost Rider and Deathlok appearances in Marvel Team-Up, Marvel Two-In-One, etc. and of course, Iron Fist #14 ($100 easily when you find it in NM). All Sabretooth appearances are likewise in high demand. These books are impossible to keep in stock when in high grade. Also hot: Silver Surfer and Iron Fist appearances.

RECENT DC BACK ISSUES - Armageddon 2001 #1 ($6.50), Batman Annual #18 ($5), Superman Annual ($6.50), Sandman #1 ($30), Dawn II ($5), Deathstroke The Terminator #1 (1st print - $5).

70'S AND 80'S DC BACK ISSUES - New Teen Titans #2 ($20), Ragman #1 (1st series - $5), New Titans #10 ($8), OMAC #1 ($5), New Gods #1 ($20). The Kirby 70's series still selling very, very well. Renewed interest in OMAC (when the John Byrne series arrives) will push that title up further. The hottest DC back issue from this period is easily New Teen Titans #2, however.

INDEPENDENT BACK ISSUES - Aliens Vs Predator is our most requested independent title, followed closely by Aliens and Aliens II (all go for 1.25 - 1.5X Guide). Other indies of note: Magnus Robot Fighter #1 ($5), Predator (1st print $25) and Vampire LeStat.

SILVER AGE MARVELS - High grade is still the key, as collectors scramble for low-priced first appearances (FF #6/7, Marvel Super Heroes #18) and 2nd and 3rd appearances (Journey Into Mystery #84).

Most Requested: Fantastic Four#67 (goes easily for $75 in high grade), Marvel Super #18 ($60), Amazing Spiderman #25 ($150), Marvel Super Heroes #1 ($75), Incredible Hulk #1 - 3, Fantastic Four #48 ($250)

SILVER AGE DC'S - Most Requested: Lois Lane #70 ($75), Mystery In Space #87 ($75), Tales Of The Unexpected #40, Brave And Bold #57, Showcase #41, 42 and 55 (all about 1.5X Guide for high grade). One comment: a major trend seems to be developing: whenever a list of "undervalued" books is published by a price guide or trade magazine, those books immediately cease being "undervalued" - speculators, having driven Marvel prices through the roof, flock to these "inexpensive" books (largely DC's) and -boom!- the demand (and consequently the price) dramatically increases. This is having a sort of "Gold Rush" effect on the Silver Age market, but the key question is, how long these speculators/collectors will KEEP the books before reselling them.

OTHER SILVER AGE - Star Trek, Dark Shadows, Green Hornet, Magnus Robot Fighter #1, Herbie (all issues) and Little Lulu are the most popular of the Silver Age Gold Key/Charlton/Della/ACG's, though all Movie/TV titles sell briskly, especially those with photo covers. Look for increases in the Charlton Captain Atom series, though. It's starting to show up on a lot of want lists.

CLOSING - New comics seem to be bigger than ever before. The media attention garnered by X-Men#1 has been terrific for the industry, and we see more people joining the elite ranks of comic collecting every day. On a less positive note, however, the increased speculation in the Silver Age and overall comic market is very disheartening. Not only are speculators creating an uncertain economic future for themselves and the market through only-for-profit mentality (similar to what has happened in the sports card industry), but they're also missing the entire POINT of a comic book: Entertainment! Whether you prefer X-Men or the Jam, Sandman or Woody Woodpecker, comics are meant to be READ! The one true bargain in the marketplace is the enjoyment they can give you. Don't miss out! End of sermon — we'll see ya in The Funny Papers!

COMICS UNLIMITED/HEROES & FANTASIES

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A big HELLO from sunny southern Texas to all comic fans!

NEW COMICS - It's been a wild summer and a surprisingly good fall (so far) for the NEW comic market. Marvel leads the way in innovativeness and, therefore, in sales. The amount of creative energy put into their unique covers (including subsequent printings) continues to pay big dividends at every retailer's cash register, as well as in the speculator's portfolio! Marvel's success is not only limited to glitzy covers, as evidenced by sell-outs and high demand levels for the following:

- X-Team changes (X-Men #281, X-Factor #71) and, of course, the #1's.
- Increasingly popular new titles such as New Warriors (a most unlikely team line-up, and nice Bagley art, combining lots of action and enough humor to make an impression of realism, PLUS solid villains - much like the early 60's Marvel approach), Deathlok, and Darkhawk.
- And strong story lines such as Infinity Gauntlet, which has created a tremendous number of Silver Surfer subscribers (and let's not discount Ron Lim's great artwork!).

We predict that the following upcoming Marvel issues will be HOT:

- X-Force#4 and Spiderman#16 Strong team-up and MoFarlane's "Help"
- FF#358, Punisher#57, & Wolverine#50: Great cover ideas!
- Daredevil#300: Combination of storyline and cover highlighting.

Here's what some of the new Marvels sell for in this part of the country: X-Men#281 and X-Factor#71 go for $3.50 each, all New Warriors sell at $1-$2 above Guide/cover, Ghost Rider#15 second printings move at $5, as does Deathlok#1. Surprisingly, X-Force#1 only brings cover price, and there is virtually no interest in the Cable trading card.

DC has a loyal fan following, but nowhere near the number of active speculators as Marvel has. Their War Of The Gods series and crossovers have sold well, as has the Venom storyline in Legends Of The Dark Knight. The initial Armageddon issues were somewhat hot, but interest has dwindled as of late. The strongest new DC title for us is Deathstroke:The Terminator. BUT, now it looks like DC is striking back with two more exciting new ventures (so, not the Impact line): Batman Vs. Predator and Robin:The Joker's Wild. There is a lot of curiosity and hype surrounding both of these efforts, and the artwork we've seen in the Batman Vs. Predator book is quite attractive. And, while Robin isn't the character we'd expect to have highlighted again, we do expect a lot of interest in the holograms and the two Robin packages (the $10#1 pack, and the $30 limited compilation pack).

Prices on the newer DC's generally remain at cover for quite some time. The exceptions to this are Sandman (which we can't keep in backstock at 1.5X to 2X Guide), Legends Of The Dark Knight (which sells at Guide), and Deathstroke:The Terminator.

The third new comic area to address is the Independents, and the first publisher to discuss is Dark Horse. It's hard to think of them as "an Independent" with their market clout! ANYTHING and EVERYTHING having to do with Aliens, Predators, or Terminator turns to gold. Other up-and-coming independent publishers are Valiant (especially Magnus and Solar), North Star (with Faust and Splatter), and the Rass Cochran EC reprints. Our "picks" on pending independent releases include the Dark Horse Presents#56, Predator Cold War, Terminator:Enemy Within, and X-O Manowar. The latter pick is based on the combination of Barry Windsor-

Smith art, the popular Valiant format, and big-name crew including Bob Layton, Jim Shooter, etc.

Prices on the newer Independents tend to stay priced near cover with the exception of Magnus, which we can't keep in stock at 2X.

RECENT BACK ISSUES - We define "recent" as last two years. And, in this regard, we get more requests for the following Marvels than any others: New Mutants (especially #86 - 100), Silver Surfer (mostly #34 - 40 and 50 up), X-Men (#248 up), Ghost Rider #4, and Hulk (#377 to 385). On a scale of 1 - 100, we've got to rate the recent back issue market at 90 - higher demand for recent material than we've seen in a long time! And, since in almost all cases we have to pay prices to get these away from collectors, we have to ask 1.2X to 1.5X in order to carry them. We see limited price resistance at these small multiples, and have standing orders for Silver Surfer #34 at $15, Ghost Rider #4 at $10, and New Mutants #86 at $15.

In the recent back issue department, DC has several good producers: Sandman (although it's hard to verify the level of demand because we can't even find small quantities), Justice League Europe (!), Green Lantern, Legends Of The Dark Knight (Venom), and Star Trek: The Next Generation. On the same 1 - 100 scale, DC's would rate a 50, about average. The only issues that we have to mark over Guide are Sandman and Next Generation. Sandman #15 - 20 sell well at $5 (double Guide), and Next Generation #1 and 2 bring $8 and $6, respectively.

The most requested Independent issues include Aliens (color series), Aliens Vs Predator #0, Magnus #1, Faust #1 and #2, and, believe it or not, TMNT #1 first prints. On the 1 - 100 scale, these few titles score an 80. For the other 500 (give or take a hundred or so) independent titles, they only rate 5 or 6! We believe it is this level of disparity in demand that causes price resistance at Guide levels. The only exception to this is the Magnus #1 which was discussed earlier.

SILVER AGE - Although we realize most sales dollars for Silver Age Marvels than their DC counterparts, we probably realize roughly equivalent unit sales of both. The most requested Marvels are Amazing Spiderman (#2-6 and #14), Fantastic Four (#3-6, #12, #25-28, and #48), Tales Of Suspense #39, Avengers #3 and #4, and almost any big-name copy of a masthe title issued prior to 1969 and selling for less than $20. Although on the 1-100 scale, demand for Silver Age Marvel material is perhaps a 50, the supply side (in high grade) has trouble meeting this level of demand. We don't have any of these issues bringing over-Guide prices unless they are truly MINT copies.

Relative to DC Silver Age, the demand rates about a 40, with a lot of titles having a very limited following. The most frequently requested issues are: Lois Lane #70, Adventure (Legion series, #300-380), Atom #29 & 36, Green Lantern #39, and Showcase #55. Unlike the Marvels, most high grade DC's command above-Guide prices, especially such underpriced titles as Action (#383-390), Blackhawk (#131-243), and Superboy (#101-140). We recently sold a nice selection of Star Spangled War Stories (yes, the dinosaur issues) at 1.5X NM Update. They were the nicest copies we'd seen in a long time, and lasted only a couple of days in the stores.

Other modestely moving Silver-Age comics include Dell Movie/TV, and Gold Keys (Star Trek, Magnus, Dr. Solar, Mandrake, Dark Shadows, etc.). Really sharp copies often bring over Guide prices. For example, we sold several of the Dark Shadows photo covers for 25% over Guide and a beautiful copy of Munsters #1 for $125.

GOLDEN AGE - We see a steady demand for Golden Age DC comics, our best Golden Age sellers. Here in south Texas, we move more lower grade issues (VG to fine) than high grade copies. That is just the opposite of what occurs when we go to the big shows such as San Diego and Chicago Nonetheless, relative to the local Golden Age market, we purchased a run of Superman from #2 through #110 Most were in the VG/F range, and most sold at Guide prices within four or five weeks. Some of our high grade issues sold well at the shows mentioned, for example: Superman #14 NM for $1800, Batman #14 NM/M for $1600, All-Star #38 VF/NM for $750, and Detective #168 F- for $725 (to another dealer!). Highest demand locally is for Green Lantern, All-American, All-Star, Superman, Batman, and More Fun.

Our next best selling Golden Age publisher is Fawcett. Although few Fawcetts bring eye-opening prices, they consistently sell in all grades at or above Guide A good number of 1944 to 1947 vintage Fawcetts went to a sports collector, who is compiling a collection of Wheaties sports ads. Since most of these ballplayers were never captured on trading cards, he is getting the next best thing (we look at it as two collectibles in one!). By the way, DC also ran the Wheaties sports ads, but similarly-aged DC's tend to carry price tags of 5X (or more) their Fawcett counterparts. The most requested Fawcett titles are Captain Marvel, Marvel Family, and Captain Marvel Jr.

We continue to move reasonable volumes of Timelyx, Archies, and Dells, but can't always get Guide prices on these UNLESS they're flawless specimens. Most sought after titles are: Captain America, Marvel Mystery, Human Torch, Disney Cartoon/Movies, Katy Keene, Archie (including Girls, Pal, Rival, etc.), and Submariner As a final note on Golden Age sales we had NO PROBLEM getting 2X to 3X NM Guide for Harvey & file copies of Green Hornet comics (we sold 17 different issues in San Diego). We also moved over one half of a complete run of Military Comics at the same show at Guide.

Time to close this report, and I applaud all of you that read this report to its conclusion. We're pleased to see the continued strengthening of the comic book market and the push by the major publishers to expand readership in general. We're still bullish at this time, as we watch all segments of the market continuing to improve in a somewhat overall sluggish economy. Our advice is to buy what you enjoy, protect your investments, and only speculate with what money you can afford to lose. This way, you can't look back and be sorry. Again, enjoy! That's what comics are for.

MAGIC LIGHTNING COMICS AND COLLECTIBLES

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Happy Halloween, boys and ghouls! Here in the cold East Bay new comics are cooling off, not unlike MoFarlane Spiderman following the news of his departure from that title. So let's just dive right into the zany world of new funny books.

MARVEL - Other than the next X-Men and X-Force, Marvel it seems, has produced nothing that has generated excitement recently. In the short term these titles are hot but...will there EVER by seven million people who all want one copy of X-Men #1? However, watch out for sleepers like Adventures Of Captain America. Other than that, it's a slow-looking winter for the House of Ideas!

DC - Kid Eternity is sick, sick, sick! We love it and predict long-term steady interest when stores no longer have them on the recent issue shelves. Animal Man prices are leveling off, while interest in Swamp Thing is dropping. Sandman and Hellblazer are also good picks for long-term interest and return. Batman and Superman titles are up due to the current crossover mania. Armageddon 2001 will probably edge out War Of The Gods, due to its continuing mini-series and crossovers across the board. Forget about investing in the Impact titles, except for Mark Wheatley's Black Hood.

Independents: The Spider, Brat Pack, and Marshal Law are brisk sellers. Mimeticans and Cerebus are slowly gaining ground due to new readers of the collections.

RECENT BACK ISSUES FROM MARVEL - Ghost Rider tops the crew again this month with Wolverine in a close second. Punisher is in third with Spiderman in fourth. And New Mutants brings up a distant fifth. Due to increased demand prices on the hot book issues seem to run at about 150% of Guide. We'd rate Marvel at 70/100.

RECENT BACK ISSUES FROM DC - Breathtaker is out of stock as interest grew largely among non-traditional readership, but only at Guide prices. A variant Sandman #8 recently sold for $125. Green Lantern and Emerald Dawn are selling decently. Batman is holding steady in anticipation of The Batman Returns next year. Nothing else is outstanding at the moment. DC is at 60/100 right now.

RECENT BACK ISSUE INDEPENDENTS - What are you, kidding me? 30/100.

SILVER AGE MARVELS - Amazing Spiderman, Strange Tales, Fantastic Four, Sgt. Fury and Incredible Hulk all get asked for, but not as much as last year as interest in any but the top grades wanes. A good condition Amazing Spiderman #5 sold for $150, while a very fine #10 went for only $300. 70/100 overall.

SILVER AGE DC'S - Again, only top grades sell consistently. Flash, Metal Men, Green Lantern, Batman titles and DC war books are the most sought after. Mostly we've sold Flashes in high grade for about 120% Guide. 60/100 overall.

OTHER - Very little interest besides Archies in low grade at

book value. 40/100 overall.

GOLDEN AGE - Generally slow with occasional peaks. A near mint Whiz #25 went for $750, a fine Boy Commandos #1 got $300, and a very fine Phantom Lady #19 went for $325. However, the Magic Lightning Collection of near mint Dells, Charltons, and Standard titles has been cherry-picked to near-oblivion, fetching 150-200% Guide.

Well, that's our fall report. We look forward to "wheeling and dealing" with all our friends thru the holidays and beyond!

COLLECTORS WORLD

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Rok Frogge and Todd Faulkner

Greetings from Music City! Before we get this report started, we would like to take this opportunity to say "GO VOLS"! (Jon made me say that). Good luck, guys! Now, let's get to it, shall we?

NEW MARVELS - X-Men has hit the stands and is proving to be everything we expected. Sales have been tremendous! Not just on the new series, but also on the old series, and on X-Factor. X-Force is still doing big business, and even Excalibur has picked up since Alan Davis came back. All the spider titles are still red hot with Spiderman still marginally ahead of Amazing. What will happen after leaves is anyone's guess. (Although we have tremendous confidence in Mr. Larson.) Infinity Gauntlet has done better than anyone's expectations and has boosted sales on Silver Surfer, Dr. Strange, Punisher, Wolverine, and Ghost Rider are also selling well.

Upcoming hot books from Marvel should be Legion Of The Night, Tomb Of Dracula, and the rumored Nova series.

NEW DC - The hottest new stuff here has been the Armageddon 2001 series and all the annual crossovers. This just goes to prove that an excellent story will still win out. Batman is still hot, Superman is increasing sales and Death Stroke: The Terminator is also selling well.

Upcoming hot series should be Robin II, and if the writing continues to get better - New Titans.

NEW INDEPENDENTS - Dark Horse leads the pack with Terminator! Secondary objectives, DHP, Predator, and Venus Wars now has also picked up with the re-introduction of Green Hornet, and Valiant has had breakout success also with Magnus and Doctor Solar

In upcoming stuff - Anticipation runs high for the new John Byrne Next Men series from Dark Horse, Harbinger from Valiant and Quantum Leap from Innovation.

RECENT MARVEL BACK ISSUES - Our #1 most requested Marvel back issue is Iron Fist #14, followed closely by New Mutants #87, Astonishing Tales #25, Iron Man #55 and New Mutants #98. All these books are selling at above Guide in high grade - New Mutants #87 Mint - $35, Iron Man #55 Mint - $90.

RECENT DC BACK ISSUES - Most requested DC post-Silver issues - Deathstroke #1, New Teen Titans #2, Omega Men #3, Hawk And Dove Annual #1, any issue of Sandman. Prices - Deathstroke #1 Mint $3, Omega Men #3 Mint $10, Sandman issues - Guide prices.

RECENT INDEPENDENT BACK ISSUES - Top five most requested issues include (1) Vampire LeStat #1, (2) Faust #1, (3) Magnus #1, (4) Solar #1, (5) Trek #1.

Prices - Magnus #1 mint $3.50, Solar #1 mint $3.50, all other at Guide.

MARVEL SILVER AGE - Still leads the pack, followed closely by DC. Top 5 most requested Silver Age Marvels: (1) Hulk #1-6, (2) Silver Surfer #1 (1st series), (3) Spiderman #1, (4) Journey Into Mystery #83, (5) Fantastic Four #48.

DC SILVER AGE - Top 5 most requested Silver Age DC: (1) Flash #123, (2) Green Lantern #40, (3) Showcase #55, (4) Showcase #60, (5a) Adventure #247.

Prices - All key Silver Age are moving well at Guide with the NM-Mint issues selling at above Guide.

GOLDEN AGE - Still a big mover for us Golden Age DC's are leading the pack (especially the war covers). Batman and Detective are king, followed closely by All American, Superman, and Flash. Timely follows with Captain America, Human Torch, and Marvel Mystery. All Golden Age sells well at Guide with the really scarce and high grade stuff selling at above Guide

Well, it looks like that's all from us this time, until next update - GOOD COLLECTING!

ELECTRIC CITY COMICS

1704 Van Vranken Avenue
Schenectady, NY 12308
Bill Townsend

Greetings from New York's Capital District! I'd like to thank the great folks at Overstreet Publications for the opportunity to contribute to the Overstreet Price Update, a voice of reason in an increasingly nutty hobby.

"Tis the best of times and worst of times..." to paraphrase the beginning of Charles Dickens' A Tale Of Two Cities Both new and back issue sales have been up strongly this summer, which, of course, is good news. However, the local economy continues to be weak and so price is THE news. I have lost a couple of good customers, not to other stores, but to other parts of the country as people search for better economic opportunities elsewhere.

Here is the list of my top selling back issue titles. Percents given are in terms of Uncanny X-Men sales, an industry standard. 1. X-Men (100%), 2. Amazing Spiderman (59%), 3. Wolverine (33%), 4. Fantastic Four (52%), 5. Incredible Hulk (50%), 6. Spiderman (45%), 7. Punisher (43%), 8. Captain America (40%), 9. Silver Surfer (40%), 10. Thor (38%), 11. New Mutants (37%), 12. Avengers (37%).

NEW COMICS - In both new and back issue comics, Marvel is dominating the market to an almost alarming degree. In the last two months 78.7% of the back issues I have sold have been Marvel, 15% are DC and Alternate/Oddball making up the other 6.3%. While I don't have the exact figures for the new comics, I'm sure the numbers are similar, because back issue sales reflect new issue sales.

As expected, X-Men #1 beat the sales record set by X-Force #1 the month before. In spite of the unbelievable print run (8 million!), it appears as if I will not have mass quantities as back stock. The new issue that everyone is looking for and nobody has is Uncanny X-Men #281. I have heard ridiculous reports of people paying up to $7 for copies of the book, and YET it only hit the regular newsstands today (September 5). On the other hand, everyone seems to have plenty of X-Factor #71.

The other big success story of the summer is the Infinity Gauntlet. All the crossovers have sold better than expected and Silver Surfer has been placed (permanently?) among the top selling books. Keeping almost any Surfer back issue in stock is very difficult.

Looking at the success of Infinity Gauntlet, I would pick the upcoming Warlock #1 as a hot book to watch. Also look for a jump in interest in all his old appearances.

The bad news is the lesser selling books are taking a beating, and Marvel is not exempt from this. Sales on their Epic line of books have dropped almost to zero.

DC - Almost nothing but bad news here. Sandman is the only book from DC that I could call "hot". Deathstroke The Terminator is doing decently, as is Ragman. The sales on the Impact line dropped significantly after the first issues and the sales on the Superman titles have almost slipped back to their pre-engagement numbers

I am looking forward to the Batman books slated for the fall, especially the Batman/Judge Dredd book, but recently books with $5.95 cover prices have not done well. The new Robin series with the multiple covers ought to do well...but back issues sales of the old series have stopped cold and the Robin story that recently ran in Batman (#467-469) did decently, but that's about it. Psycho, in spite of the gorgeous art and the multiple color covers, did not do well. Nobody bought multiples.

ALTERNATIVES - The only books of note here are Terminator: Secondary Objectives and Magnus: Robot Fighter. Solar: Man Of The Atom and Concrete: Fragile Creature are a little under these. I guess having a colon in your title is a must these days.

RECENT BACK ISSUES - This is where most of the action is, as I will explain in the next section. People are mainly looking for recent books, and they are looking for inexpensive books. There is a great deal of price resistance to any book over, say, $12.

People look longingly at the Iron Fist #14 ($50) or the Amazing Spiderman #298 ($35) and then buy a bunch of less expensive books. Titles with long, inexpensive runs are all the rage: Captain America have jumped in sales recently.

MARVEL - Infinity Gauntlet #1 ($4.50) is my best selling back

issue, far and away. Numbers 2 ($3.50) and 3 ($3) and Silver Surfer#50 ($5) are selling in volume as well. The great majority of my sales are recent Marvel back issues selling at Update or below. Many requests for New Mutants #87, but alas, I have none.

DC - In spite of the fact that DC back issues are much cheaper than Marvel back issues, they are being generally ignored. A few exceptions: Sandman is hot, and the issues of the new Flash series (NOT the old one) have continued to sell, in spite of the cancellation of the TV series. Deathstroke appearances in New Titans are being purchased, but not at remarkable prices. Both Lobo and Robin, formerly hot, are now utterly dead.

ALTERNATIVES - Absolutely nothing to report. My best selling alternative back issue is Teenage Mutant Ninja Turtle Adventures. *Nuff said.

SILVER AGE - Now comes the hard part. I sav having an extremely difficult time moving any older books, even at 80% of Update. I have sold a number of Silver Age Marvels, but most of these are priced at $8 or below. Here are some of the books I have been selling.

MARVEL - Amazing Spiderman#2 VG+ $300, #4 VG+ $140, #13 VG $80, Avengers #1 G+ $85, #4 G $95, Captain America #100 VG $70, Incredible Hulk #3 (fair) $21, #181 NM $245, Iron Fist #14 NM $36, X-Men #1 (fair) $90, #94 VF $90. My biggest selling Silver Age title is definitely Uncanny X-Men, but most of these books are worn copies selling for prices too low to mention. My most asked for Silver Age book is definitely Captain America #100.

DC - Admittedly, I don't have too much Silver Age DC, but the way it is selling, this is almost a good thing. The following is a complete list of all the Silver Age DC books over 48 I have sold in the last two months: Mystery In Space #57 G $8, #59 VG $14, #64 $11, Secret Origins Giant #1 G+ $21.

Why am I selling these books so cheaply? So I can sell them at all! Nearly all of the books listed, both DC and Marvel, had been in my possession for at least six months and nearly all of them sold during one of my 30% off back issue sales. I believe that I have had the Mystery In Space books for the better part of a decade.

So here I am, getting on my soapbox again. Please save the bricks and rotten fruit until I finish my little speech. Many people who collect comics collect other things. I collect coins and I have for almost 25 (gulp!) years. Starting at the end of the 1970's the coin market went crazy and all sorts of speculators entered the market. Prices skyrocketed. Recently the coin market has suffered several major setbacks and the reason why is obvious: coins got too expensive, the rank and file collectors left the hobby, the market crashed so the speculators decamped and now nobody is left. The last coin show I attended was about a year ago and I was the youngest person that I saw there who was not a dealer's child, and I am thirty-two years old!

I do not want to see this happen to comics. I don't think it will, at least not in the same way. Comic books are entertainment, something to read, while coins are just money (!). People will always be buying comics to read. However, I believe that we have to show some restraint on our pricing, especially on books that are less than a year old, if we don't want the hobby to go up in flames

On that cheery note, I take my leave. So, until Thanos joins PETA, MAKE MINE OVERSTREET.

COMIC CAVALCADE

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William A. Christensen and Mark Seifert

What's new this time is actually a consequence of the 70's book boom we mentioned last Update. Until very recently, many younger (say, under 25) collectors and new book readers found it difficult to get into collecting Silver Age because there was a huge gap of "uncollectable" books between what they are reading now and the end of the Silver Age. Now that the 70's have been "discovered" there is a much more uniform interest in all back issues from Silver Age to present. A huge new range of books has been opened to many collectors. The market can only benefit. Now, on with the countdown.

NEW MARVEL - Mutants have the hottest new books, with Uncanny X-Men#281 ($3), X-Factor#71 ($3) and X-Men#1 being the most in demand new books. We expect X-Men#1 (deluxe) to surpass even these. Another book with great expectations is Wolverine #50 with its die-out cover and partial revelation of Wolvie's origin. Also getting in on this year's novelty theme is FF #358 with its die-cut cover. Looking farther into the future, we ALREADY have subscribers for the new Warlock series. MCP #90 with the Cable/Ghost Rider back-up should do big box office, and should increase interest in the Sam Keith/Peter David Wolverine serial currently running. And around here, speculation is running rampant about new series for Cable and Iron Fist, rumored to be slated for next summer.

NEW DC - Besides best-selling Sandman, the only thing DC currently has going for it is Armageddon (#1, $6) and its x-overs in this year's annuals (Superman Annual #3, $8). And speaking of Sandman, the upcoming Sandman Special is sure to be hot with DC (knowing a good sales ploy when they steal one) adding glow in the dark to the cover. So now every literate person on the planet will buy one, and investors will buy multiples. Can't miss. Batman/Predator and Batman/Judge Dredd are also generating a great deal of interest. And around here, Lobo (and Bisley!) is so big that we're ordering as many of the Lobo Paramilitary Christmas Special as we did of X-Men#1 deluxe (maybe more). Of course, the biggest upcoming DC product is Robin EE#1, with its various versions and collections. Look for the limited collection, with SEVERE allocations sure to occur, to skyrocket overnight.

NEW INDEPENDENT - Dark Horse is still the #1 ranked challenger to Marvel and DC with its licensing products like Terminator, Predator, and Alien; but Valiant is coming on strong with Magnus #1 $10, #2 $10), and Solar. Look for John Byrne projects (The Next Men) upcoming from Dark Horse to be popular, and Valiant's solid production and good reputation to make books like Harbinger solid sellers. Another independent taking its out of market share lately is Tundra. With its mainstream book publishing attitude, projects like Violent Cases and ties to names like Moore, Gaiman, McKean and Eastman, they have shown they have the resources to produce and market excellent products.

RECENT MARVEL - Liefeld New Mutants (#87 $6.5), Spiderman#238 ($45), X-Men#266 ($12), and McFarlane Amazing Spideys (#298 $45) top the most requested list. New Mutants #87 is here to stay and prices should continue to rise. On the 100 scale, recent Marvels rate a respectable 70.

RECENT DC - Again, Sandman is the most requested. Look for post TPB reprint Sandmans to take a jump as more people find it easy to get into the series (Sandman #1 $35). The rest of the best include Deathstroke appearances (New Titans #2, $3.5) and Hellblazer (#1 $25). Recent DC is a bit slow, and only scores a 40 on the 100 scale).

RECENT INDEPENDENTS - Aliens (b&w #1 $50) and Concrete are always in demand in their various mini-series. Faust also has a huge following (#1 limited, $100). Recent indies aren't the best of movers, rating only a 15 on the scale.

SILVER/70's MARVEL - The new king is Iron Fist #14 ($150), followed closely by Astonishing Tales #25 ($125), Amazing Spiderman issues about #1-100, and Warlock appearances such as FF #57 ($75), Marvel Premiere #1 ($40) and Warlock #1 ($35). As mentioned earlier, the Silver market is on the rise as evidenced by some of these examples: FF#48 NM/M $500, Silver Surfer #4 VF+ $250, Marvel #18 VF- $45, and Captain American #109 VF $62. We rate the market a solid $5 on the scale. As a final note in this category, we must mention the Thanos backup story in Spidey Super Stories #39. Must be seen to be believed.

SILVER/70S DC - Swamp Thing #1-10, Flash, Showcase, Green Lantern, and Justice League lead this list. Prices realized include: House Of Secrets #92 VF $105, Swamp Thing #1 NM $50, Green Lantern #1 Poor $100. DC scores a 75 in this category.

OTHER SILVER - Gold Key is the only publisher of note, with Magnus, Doc Solar, and Star Trek leading the list. Score out of 100: 10.

As usual, we feel we had to leave out as much as we said this market report. That's indicative of how intricate market trends have been lately, and that should help to draw new collectors to the field.

BOARD OF SPECIAL ADVISORS

The following pages list those retailers who helped make this issue of the Update possible. Each advisor wrote a market report, updated prices and new issues, and corrected errors. Although we were limited to the number of Market Reports we could print, each and every report was a tribute to its writer and was important to our research. The help of these fine people is deeply appreciated.

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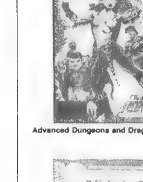
Action Comics #252, © DC

Action Comics #598, © DC


Advanced Dungeons and Dragons #5, © DC

Adventure Comics #461, © DC

ABC WARRIORS, THE Fleetway/Quality - * (1.95-c)
ABYSS, THE Dark Horse - *
AC ANNUAL, AC Comics - * (3.95-c)
ACE COMICS PRESENTS Ace Comics- *
ACES Acme Press (Eclipse) - *
ACK THE BARBARIAN Innovation - *

ACTION COMICS (Weekly #601-642)
Dec. / 1954 - Present
DC Comics

1- Reprint, 1988, 50¢-c	.50
201- Last pre-code issue	135.00 +
202-220	110.00 +
221-240	90.00 +
241, 243-251	70.00 +
242- Origin & 1st app Brainiac	460.00 + H
252- Origin & 1st app Supergirl; re-intro of Metallo, h a 2nd appearance since Superboy 49	500.00 + H
253- 2nd app Supergirl	85.00 + H
254- 1st meeting Of Bizarro & Superman	105.00 + H
255- 1st Bizarro Lois Lane	72.00
256-261	44.00
262, 264-268, 268-270	33.00
263- Origin Bizarro World	44.00 + H
267- 3rd Legion app.	242.00 H
271-275, 277-282- 282-Last 10 cent	31.00
276- 6th Legion app.	88.00
283- Legion Of Super-Villains app	40.00
284- Mon-El app.	40.00
285-12th Legion app.	40.00
286-290	20.00
291, 292, 294-299	13.00
293- Origin Comet	30.00
300	15.00
301-308, 310-320	7.00
309- Legion app.	8.00
321-333, 335-340	5.00
334- Giant (G-20)	12.00
341-346, 348-369	4.00
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373- Giant (G-57)	6.00
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437, 443- 100 page giants	2.00
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441- Grell art on Green Arrow	2.50
442, 444-499	1.50
500- Superman life story	1.20
501-561, 564-582	1.00
562, 563- Animal Man C&S	6.00 -
583- Alan Moore	7.00 +
584-Byrne begins	1.50
585-587, 589	1.00
588- 1st app. Checkmate	2.00 -
590- 52-99-c	4.00
601-642 Weekly issues (1.50, 48 pgs.), 611-614 Cat-Woman stories, 613-618 Nightwing stories	1.50
643- Monthly begins. Perez cla, scripts	1.50
644-649, 651-661, 663-665, 668-671 644- Perez begins	1.00
650- Double size, 1.50-c	1.00
662- Superman reveals id to Lois Lane, story cont. in Superman 53	2.50
667- (1.75-c, 52 pgs.)	1.50
Annual 1 (87) Arthur Adams art. Batman app	6.00
Annual 2 ('89, 1.75-c, Perez cvr)	2.00
Annual 3 ('91, 68 pgs., 2.00-c)	2.00
Title Value:	$455.00

ACTION FORCE Marvel Comics Ltd. (British) - *

ADAM STRANGE (See Showcase 17, Mystery in Space 5
1990-No 3, 1990 (3.95-c, color, mini-series, 52 pgs.)
DC Comics

Book 1-3	4.00
Title Value:	12.00

ADOLESCENT RADIOACTIVE BLACK BELT HAMSTERS Comic Castle/Eclipse Comics - *

ADVANCED DUNGEONS AND DRAGONS
Dec 1988-Present (1.25/1.75-c, color)
DC Comics

1	10.00
2	7.00
3	4.50
4-10	2.50
11-15	1.70
16-23	1.50
24-35, 24-1 75-c begins	1.50
Annual 1 (1990, 3.95-c)	4.00
Title Value:	92.00

ADVENTURE COMICS
No 200, 1955 No 503, Sept 1983
National Periodical Publications/DC Comics

200	190.00 +
201-209 +	135.00 +
210- 1st app Krypto	1175.00 + H
211-220	115.00 +
221-246	100.00 +
247- 1st app Leg Of Super Heroes	1725.00
248-252, 254, 255	65.00 +
253- Superboy, Robin first meet	80.00 + H
256- Origin Green Arrow	250.00 + H
257-259	65.00 +
260- 1st Silver Age origin of Aquaman (5/59)	225.00 + H
261-266, 268, 270	50.00 +
267-2nd Legion Of SuperHeroes	440.00 +
269- Intro Aqualad	80.00 H
271- Origin Luthor	110.00 H
272-274, 276-280, 278- 3rd Metallo	22.00 +
275- Origin Superman/Batman team retold	65.00 + H
281, 284-287, 289 Bizarro cover	20.00
282- 5th Legion app	70.00
283- Intro Phantom Zone	42.00
285- 1st Bizarro World story in Adv	50.00
288- 1st Bizarro Mxyzptlk	40.00
290- 8th Legion app., last 10 cent iss	65.00
291, 292, 295-298, 295- Bizarro-c	24.00
293- 13th Legion app.	48.00
294-1st Bizarro M. Monroe. Pres. Kennedy Bizarro cover	45.00 H
299-1st Gold Kryptonite	28.00
300- Legion series begins	225.00 +
301- Origin Bounding Boy	65.00
302-305	40.00 +
306-310	30.00 +
311-320	20.00
321- Intro Time Trapper	15.00
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331-349	12.00
341 Triplicate Girl becomes Duo Damsel	8.00
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346, 348, 349	8.00
352, 354-360	6.00
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373-374, 376-380, 380- Last Legion n Adventure Comics	4.50
375- Intro Quantum Queen	5.50
381-389, 391-400	1.20
390- (90 pg. giant G-81) 403- (68 pg. Giant G-91)	1.20
401, 402, 404-410	1.00
411, 413, 418, 419	1.00 +
412- Reprint origin & 1st app Aquaman from Strange Adv #180	5.00
414- R- 2nd Animal Man from Str. Adv #184	4.00
415, 420 - Animal Man reprints	2.00
416- Giant DC-10, O.A. r	1.20
417- Morrow Vigilante, Frazetta Sh ning Kn ght reprints Adv 161	1.20
421-424	1.00 +
425- New look	1.50
426-458	1.00 +
459-460, 463-466	1.00 +
461, 462- Death of Earth II Batman	4.00
467-490 Last comic-size iss	1.00 +
491-499 481-100 pg. digests begin	1.20
500- Adl legion reprints	1.60
501-503 Golden Age reprints	1.20
Title Value:	12719.50

ADVENTURERS, THE
August, 1986-V3#6, 1990 (1.50, B&W)
Aircel/Adventure Pub.

1- Peter Has art	4.00
1- Cover variant: limited edition	8.00
2- 2nd Print (1986) 1st app. Elf Warrior	2.50
2, 3	2.00
0- (#4 1/2/86) Origin	2.00
4-10	1.60
Book II Regular Edition No 1	1.60
Book II Limited Edition No 1	1.60
Book II #2-9	1.60
Book III #1 (Oct '89, 2.25-c) - 6	2.25
Trade Paperback, B&W 7.95	6.40
Title Value	68.80

ADVENTURES IN THE MYSTWOOD Blackthorne - *
ADVENTURES INTO THE UNKNOWN As-Comics - * (2.5
ADVENTURES OF BARON MUNCHAUSEN Now - *
ADVENTURES OF BAYOU BILLY, THE Archie Adventure
ADVENTURES OF B.O.C. Invasion - *
ADVENTURES OF CAPTAIN JACK, THE Fantagraphics
ADVENTURES OF CHUK, THE White Wolf Comics - *
ADVENTURES OF CHRISSIE CLAUS, THE Hero Graphic
ADVENTURES OF FORD FAIRLANE, THE DC Comics - *
ADVENTURES OF LUTHER ARKWRIGHT, THE Valkyrie P
ADVENTURES OF RICK RAYGUN, THE Stop Dragon Cou
ADVENTURES OF SLATE SKATE, THE Hot Shot Comics
ADVENTURES OF SPENCER SPOOK, THE Ace Comics-

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan., 1987-Present

DC Comics
424 2.00
425-442 4-49 Inversion 1.20
450-453, 455-479, 481-484 1.00
484- Lobo-clapp. pre-dates Lobo #1 2.00 +
485-(1 75-c, 52 pgs.) 1.80
Annual 1 (9/87), 2 (1990, Lobo app.) 1.40
Title Value: 72.60

ADVENTURES OF THE FLY
(The Fly, No. 2, Fly Man No. 32-39)
Aug. 1959-No. 30, Oct. 1964, No. 31, May, 1965
Archie Publications, Radio Comics
1- Shield app., origin The Fly, B&K c/a 280.00 + H
2- Williamson, B&K 155.00 H
3-Origin retold 100.00 H
4- B&K-c, Powell-a, Shield x-over 70.00 H
5-10 7- Black Hood app., 8, 9-Shield x-over 42.00 H
11-13, 15-20 20- Origin Flygirl retold 34.00 H
14-Intro & origin Flygirl 36.00 H
21-30 18.00 H
31- Black Hood, Shield, Comet app. 27.00 H
Title Value: 1290.00

ADVENTURES OF THE JAGUAR, THE
Sept., 1961-No. 15, Nov. 1963
Archie Publications (Radio Comics)
1- Origin & 1st app. The Jaguar 82.00
2, 3, 5- Last 10 cent issue 40.00
4, 5-Catgirl app. 28.00
6-10 6-Catgirl app. 22.00
11-15, 13, 14 Catgirl, Black Hood app. 15.00
Title Value: 408.00

ADVENTURES OF THE OUTSIDERS, THE DC Comics - '
ADVENTURES OF THEOWYN, THE Pyramid- '
ADVENTURES OF VITAL MAN Cornerstone - ' (2.00-c)
ADVENTURES OF ZOT! IN DIMENSION 10 1/2 Eclipse - '

ADVENTURES ON THE PLANET OF THE APES
(Also see Planet of ...)
Oct., 1975-No 11 Dec 1976
Marvel Comics Group
1- Starlin-c, movie tie-in 2.90 +
2-5 2.30 +
6-11 1.90 +
Title Value: 22.40

AFTER APOCALYPSE Paragraphix- '
AFTERMATH Invasion- '
AGAINST BLACKSHARD 3-D Stirius- '
AGENT UNKNOWN Renegade Press- '
AIDA-ZEE Nate Butler Studio - '

AIRBOY
July, 1986-No 50, Oct. 1989 (16 pages, bi-weekly)
Eclipse (no. 9 on regular size)
1- 60-c 2.00
2-4, 6-8 1.40
5- Dave Stevens c-over 3.00
9-49 1.40
50- 4.95 cover, 52 pgs. Kubert -c 5.00
Airboy Meets The Prowler (1987) 2.00
Airboy - Mr. Monster Special (1987) 2.00
Airboy Versus The Air Maidens (1988) 2.00
Title Value: 81.80

AIR FIGHTERS CLASSICS Eclipse - '
AIRFIGHTERS MEET SGT. STRIKE SPECIAL Eclipse - '
AIRLOCK Eclectus, Ltd., - '
AIRMAIDENS SPECIAL Eclipse - '
AIR RAIDERS Star Comics (Marvel) - '
AIRWAVES - Caliber - ' (2.50-c)

AKIRA
Sept., 1988-Present (3.50 color, deluxe)
Epic Comics
1 12.00 + H
1- 2nd print 4.00
2 10.00 + H
2- 2nd print 4.00
3-5 7.50 + H
6-15 5.00 + H
16-31 17-Begin 3.95-c 4.00 H
Title Value: 166.60

AKQJ - Fantagraphics - ' (2.75-c)

ALBEDO
Apr., 1983- No. 14, Spring, 1989 (B&W)
Thoughts And Images
0- Yellow cover, 50 copies 60.00
0- White cover, 450 copies 60.00
0- Blue, 1st printing, 500 copies 33.00
0- Blue, 2nd printing, 1000 copies 22.50
0- 3rd print 3.00
0- 4th print 1.20
1- Dark red, 1st app. Usagi Yojimbo 30.00
1- Bright red 25.00
2 25.00
3 5.00
4 9.60
5, 6 4.50
7-14 2.00
Title Value 319.70

ALBEDO Antarctic Press - '

ALF
Mar. 1988-Present (1.00, color)
Marvel Comics
1 3.60
2 2.00
3-5 1.50
6-47 44-X-Men parody 1.00
Annual 1 (1988, 1.75-c) Evolutionary War 2.50
Annual 2 (1989, 2.00-c) 2.00
Annual 3 (1990, 2.00-c) 2.00
Holiday Special 1 (1 75, 64 pgs.) 1.80
Holiday Special 2 (1989, 2.00 64 pgs.) 2.00
Spring Special 1 (1989, 1.75) 1.80
Title Value: 64.20

ALIAS: Now - ' (1.75-c)
ALIEN DUCKLINGS Blackthorne - '
ALIEN ENCOUNTERS Eclipse - '
ALIEN FIRE Kitchen Sink - '

ALIEN LEGION
April, 1984- No 20 Sept 1987
Epic Comics (Marvel)
1 2.50 -
2-5 1.70 -
6-20 1.50
Title Value: 31.80

ALIEN LEGION
Aug 1987-No 18 Aug 1990 (1 25-c, color)
Epic Comics
V2#1 1.60 -
2-18 1.20 -
Title Value: 22.00

ALIEN LEGION: ON THE EDGE Epic Comics (Marvel) - '
ALIEN NATION DC Comics - '
ALIEN NATION: A BREED APART Adventure - ' (2.50-c
ALIEN NATION: THE FIRSTCOMERS Adventure - '
ALIEN NATION: THE SPARTANS Adventure - '

ALIENS
(Also see Dark Horse Presents #24)
1988-No 6, 1989 (1 55, B&W, mini-series)
Dark Horse
1- New story based on movie 30.00 H
1- Second printing 8.00 H
1- Third printing 2.00 H
1- Fourth printing 2.00 H
2 22.00 H
2- Second printing 4.00 H
2- Third printing 2.00 H
3-6 6.00 H
3-6- 2nd printing 2.00
ALIENS MINI COMIC 1 (Feb., 1989), 4"x5", Included in Aliens Portfolio 5.00 + H
ALIENS V2 #1 (Aug 1989 color, 2 25) 10.00 H
V2 #1- 2nd printing (1990, 2.25-c) 2.25
2-4 6.00 H
Title Value: 137.25

ALIENS: EARTH WARS
June, 1990-No 4, 1990 (2 50-c, color, limited series)
Dark Horse
1 7.00
1- 2nd print 2.50
2 5.00
3, 4 4.00
Title Value: 22.50

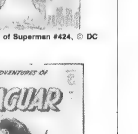
ALIENS VS. PREDATOR
June, 1990-No 4, Dec., 1990 (Mini-series, 2 50-c, B&W)
Dark Horse
1 7.00 H
1- 2nd print 2.50 H
1 (July, 1990, 1.95-c) 8.00 + H
2, 3 3.50 H
4 3.00 H
Title Value: 26.00

ALIEN. THE ILLUSTRATED STORY Heavy Metal Books -

ALIEN WORLDS
Dec, 1982 - No. 8, Jun, 1985
Pacific Comics/Eclipse
1 3.50
2-7 2, 4-Dave Stevens c/a 3.00
8- 1st Eclipse issue 1.75
9-1 50-c, last issue 2.00
3-D No 1- Art Adams 1st pub work 5.00 H
Title Value: 39.25

ALL AMERICAN MEN OF WAR
No. 2, Dec-Jan , 1953-No 117, Sept -Oct , 1966
National Periodical Publ
127 (1962) 240.00
128 (1962) 150.00
2-5 (1952) 130.00
6-10 80.00
11-18 Last pre-code issue 70.00
19-26 55.00

Adventures of Superman #424, © DC



Adventures of the Jaguar #1, © Archie Comics

Aliens: Earth Wars #3, © 20th Century Fox

Aliens Vs. Predator #0, © 20th Century Fox

Titles which are not listed in this Update can often be found in *The Official Overstreet Price Guide*.

NOTE: Titles marked with a " ' " sell for up to cover price

Alpha Flight #90, © Marvel

Amazing Adventures #6 (11/61), © Marvel

Amazing Adventures #1 (8/70), © Marvel

The Amazing Spider-Man #14, © Marvel

29, 30, 32-Wood art 62.00 +
31, 33-40 40.00 +
41-58 28.00
51-56, 59-70 20.00
57-1st Gunner & Sarge by Andru 28.00
71-80 11.00
81-100 7.00
101-117 6.50
Title Value 4017.50

ALL HALLOW'S EVE Innovation - - * (4.95-c)
ALL STAR INDEX, THE ICG (Eclipse) - *

ALL-STAR SQUADRON
Sept. 1981 - No. 67, Mar. 1987
DC Comics
1 1.00 -
2-24 .60
25- 1st Infinity, Inc. 1.00 -
26- Origin Infinity, Inc. 1.50
27-45, 48, 49 .60
47- McFarlane-a (1st full story) 3.00
50- Crisis x-over 1.50
51-56, Crisis x-over 1.00
57-67 .60
Annual 1-3 1.00
Title Value: 63.10

ALL-STAR WESTERN
(Weird Western Tales #12 on)
Aug-Sept. 1970-No. 11 Apr-May, 1972
National Periodical Publications
1 4.40 + H
2- El Diablo by Morrow begins 2.80 + H
3-8: 3- Origin El Diablo 2.80 + H
9- Frazetta a (r), 3 pgs 4.40 + H
10- 1st app. Jonah Hex 25.00 + H
11 7.70 + H
Title Value 61.10

ALPHA FLIGHT (See X-Men #120, 121)
Aug. 1983-Present (#52 on are direct sale)
Marvel Comics Group
1- Wolverine, Nightcrawler cameo 6.00
2 2.50
3-11 2.00
12- Double size 2.50
13- Wolverine app. 10.00 H
14-16: 16-Wolverine cameo 1.50 H
17- X Men x-over. Wolverine cameo 5.00 H
19-28: Last Byrne issues 1.50
29-32, 35-49 1.30
33- 34- Wolverine app., 34- Origin retold 6.00 H
50- Double size 1.50
51- Jim Lee's first work at Marvel 10.00 + H
52, 53: Wolverine app., 53- Lee-c(p)-a 6.00 + H
54, 63, 64- No Jim Lee art 1.30
55-62: Jim Lee art(p) 3.00
65-74: 76-86: 74- Wolverine, Spider-Man app 1.50
75- Double size, 1.95-c 2.80 +
87-90: Wolverine app., Jim Lee-c 4.00 + H
91-99, 101 1.50
100 (2.00-c, 52 pgs.) Avengers app 2.00
Annual 1 1.80
Annual 2- ('87, 1.25-c) 1.30
Title Value: 217.70

ALPHA FLIGHT SPECIAL
July 1991-No. 4, Oct. 1991 (1.50-c, color, limited series)
Marvel Comics
1-3: r/Alpha Flight 97-99 1.50
4-(2.00-c, 52 pgs.)-r/A.F. #100 w/ cover 2.00
Title Value: 6.50

ALPHA ILLUSTRATED Alpha Prod. - *
ALTER EGO Fiori Comics - *
ALTERNATE EXISTENCE Alternate Comics - *
ALTERNATE HEROES Prelude Graphics - *

AMAZING ADULT FANTASY
(Amazing Adv. No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec. 1961 - No. 14, July, 1962
Marvel Comics Group (AMI)
7- Ditko c/a-in 4 125.00 H
8-last 10 cent issue 110.00 H
9-14: 14- Prof X prototype 92.00 H
Title Value: 787.00

AMAZING ADVENTURES
(Amazing Adult Fantasy No. 7 on)
June, 1961 - No. 5, Nov. 1961
Marvel Comics Group (AMI)
1- Origin Dr. Droom (1st Marvel Super Hero)
Ditko & Kirby art in all 335.00 H
2 205.00 H
3-5 145.50 H
Title Value: 1134.00

AMAZING ADVENTURES
Aug. 1970 - No. 39, Nov. 1976
Marvel Comics Group
1- Inhumans by Kirby & Black Widow begin 4.00
2-4 3.60
5-8: Adams art 5.00
9, 10- 10 Last Inhumans 3.00
11- New Beast begins, ends no. 17, X Men cameo 6.00
12-17 4.00
18- 1st app. Killraven. N. Adams-a 6.00 +
19-39 2.00
Title Value: 119.50

AMAZING ADVENTURES
Dec., 1979 - No. 14, Jan. 1981
Marvel Comics Group
V2 #1 Reprints X-Men 1, 38 3.00
2-14: Early X-Men reprints 2.00
Title Value: 29.00

AMAZING ADVENTURES Marvel Comics - * (4.95-c)
AMAZING COMICS PREMIERES Amazing Comics - *
AMAZING CYNICALMAN, THE Eclipse - *

AMAZING FANTASY
(Adult Fantasy No. 7-14)
No. 15, Sept. 1962 (on 1st pg.)
Marvel Comics Group (AMI)
15- Origin & 1st app. Spider Man, 1st app. Aunt May & Uncle Ben 3700.00 + H
Title Value: 3700.00

AMAZING HIGH ADVENTURE Marvel Comics Group - *

AMAZING SPIDER-MAN, THE
March, 1963 - Present
Marvel Comics Group
1- Origin retold, Ditko c/a #1-38 3600.00 + H
1 (Golden Records Reprint) 68.00 H
1 (with Golden Records (1966) set still sealed 132.00 H
2- 1st app. The Vulture 1000.00 H
3- 1st app. Doc Octopus 700.00 H
4- Origin & 1st app. The Sandman 500.00 H
5- Dr. Doom app 460.00 H
6- 1st app. Lizard 500.00 H
7, 8, 10: 8- Early FF x-over 350.00 H
9- Origin & 1st app. Electro 360.00 H
11, 12 200.00 H
13- 1st app. Mysterio 250.00 H
14- 1st app. the Green Goblin (Norman Osborn) 675.00 + H
15- 1st app. Kraven The Hunter, 1st mention of Mary Jane Watson (not shown) 225.00 H
16, 19: 19- Early Daredevil app 160.00 H
17- 2nd app. Green Goblin 300.00 H
18- 1st app. Ned Leeds (later Hobgoblin) 175.00 H
20- 1st app. & origin The Scorpion 155.00 H
21, 22 110.00 H
23- 3rd app. Green Goblin (C&S) 165.00 H
24 100.00 H
25- 1st app. Mary Jane Watson (cameo) (Face not shown, but introduced as Mary Jane) 120.00 H
26- 4th app. Green Goblin. 1st app. Crime Master 135.00 H
27- 5th app. Green Goblin 125.00 H
28- 1st app. Molten Man. scarce > high grade 130.00 H
29, 30 95.00 H
31-38: 31- Intro Harry Osborn (later becomes 2nd Gr. Goblin) Green Stacy, & Prof. Warren, 38-Last Ditko issue, 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) 65.00 H
39- Green Goblin C&S, id revealed 75.00 H
40- 1st origin Green Goblin 110.00 + H
41- 1st app. Rhino 56.00 + H
42- 3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) 56.00 H
43-49 40.00 H
50- Intro Kingpin 150.00 + H
51- 2nd app. of Kingpin 60.00 H
52-60: 56- Intro Capt. George Stacy 32.00 H
61-80 20.00 H
81-89, 91-93, 95, 99: 84, 85 r/Kingpin origin tales 16.00 H
90- Death of Capt. Stacy 21.00 H
94- Origin retold 32.00 H
96-98 Drug books not approved by CCA, Green Goblin storyline, 97, 98- Green Goblin-c 36.00 H
100- Anniversary issue (9/71) 60.00 H
101- Intro Morbius; last 15¢ issue 22.00 H
102- Origin Morbius (52 pgs.) 26.00 H
103-118 14.00 H
119, 120- Spider-Man vs. Hulk 18.00 H
121- Green Goblin kills Gwen Stacy 60.00 + H
122- Death of Green Goblin 90.00 + H
123-128 13.00 H
129- 1st app. The Punisher (2/74) 250.00 H
130-133, 136-160 10.00 H
134- Punisher cameo app. (July 1974) 20.00 H
135- 2nd full Punisher app (Aug. 1974) 20.00 H
136- Reappearance of Green Goblin (Harry Osborn) 20.00 H
137- Green Goblin o/s (Harry Osborn) 12.00 H
161- Punisher (cameo) 11.00 H
162- Punisher app., Nightcrawler 22.00 H
163-173, 181-190: 181- Origin retold, gives life history of Spiderman 5.00 H
174, 175- Punisher app 16.00 H
176-180: Green Goblin app. 10.00 H

191-193, 195-199, 203-219: 206- Byrne art () 5.00 H
194- 1st Black Cat 9.00 H
209- Giant origin issue 15.00 H
201 202- Punisher app. 22.00 H
220-237 225- Foolkiller cameo (2/92) 5.00 H
238- 1st app. Hobgoblin (Ned Leeds) (3/93) 40.00 H
239- 1st Hobgoblin/Spidey battle (2nd app.) 22.00 + H
240-243, 246-248 5.00 H
244- Hobgoblin cameo 8.00 + H
245- Lefty Donovan w/ Hobgoblin powers battles Spider-Man (10/93) 12.00 + H
249-251 3-part Hobgob w/Spidey battle storyline 10.00 + H
252- 1st app. new black costume for Spiderman (5/94) 13.00 + H
253- 1st app. The Rose 8.00 H
254 4.00 H
255, 263-274, 277-280, 282, 283 3.00 H
256- 1st app. Puma 3.50 H
257- 2nd app. Puma Hobgoblin cameo 5.00 H
258- Hobgoblin app. (minor) 8.00 H
259- Full Hobgoblin app.; orig is Mary Jane Watson 12.00 + H
260- Hobgoblin-a 8.00 H
261- Hobgoblin-c/a 9.00 + H
262- Spider-man unmasked 5.00 H
275- Hologn Spider-Man by Ditko (1 25-c, double size), Hobgoblin c/a 10.00 + H
276- Hobgoblin-a 8.00 H
281- Hobgoblin battles Jack O'Lantern 8.00 + H
284- Punisher cameo app., Gang War begins, ends #286, Hobgoblin c/a 8.00 H
285- Punisher app., minor Hobgoblin app 15.00 H
286- Hobgoblin cameo (minor) 5.00 H
287- Hobgoblin app (minor) 5.00 H
288- Hobgoblin full app 7.00 + H
289- (Double size, 1 25-c) death of Ned Leeds (1st Hobgoblin Macendale becomes new Hobgoblin 20.00 + H
290-292 4.00 +
293, 294- Six part, Kraven 7.00 H
296-297 5.00 H
298- Todd McFarlane c/a begins, 1st (cameo) app Venom (not in costume) 32.00 H
299- McFarlane-a, 1st app (cameo) Venom in costume 16.00 H
300- Double size 1st black costume, 1st full Venom story 36.00 + H
301-305 18.00 + H
306-311, 313-315 12.00 H
312- Hobgoblin battles Green Goblin 15.00 + H
316-323, 325, 329- Biweekly begins 7.00 H
324- Babetooth app McFarlane-c (no art) 13.00 H
326, 327, 329- No McFarlane 2.00 H
328- Hulk app., last McFarlane-a 7.00 H
330, 331- Punisher app 5.00 H
332-336, 338-345 1.00 H
337- Hobgoblin app 2.00 H
346, 347- Venom app 1.50 H
348, 349, 351-353 1.00 H
350- (1 50-c, 52 pgs.) 1.50 H
Annual 1 - (1994) 170.00 H
Annual 2 70.00 H
Special 3 30.00 H
Special 4 (1/97) Spidey Battles Human Torch (new 41 pg story) 33.00 H
Special 5-8 15.00 H
King Size 9- Reprints Spec. Spider-Man magazine (Green Goblin c/a 40 pgs) 15.00 H
Annual 10, 11, 12 6.00 H
Annual 13- John Byrne art 7.00 H
Annual 14- Miller cover and art 8.00 H
Annual 15- Punisher app., Miller c/a 20.00 H
Annual 16-20 5.00 H
Annual 21- Wedding issue, direct sale version & newsstand version same price 7.00 H
Annual 22 (1998)- Evolutionary War 7.00 H
Annual 23 (1999) Atlantis Attacks 5.00 H
Annual 24 (1999, 2.99-c) 3.00 H
Annual 25 (1991, 2.00-c) Venom-a 2.00 H
Giant Size 1-6: See Giant-Size listing
Giveaways: See Official Overstreet Price Guide listings
Title Value: 17478.00

AMAZON, THE Comics - *
AMAZON WARRIORS AC Comics - *
AMBUSH BUG DC Comics - *

AMERICAN, THE
July, 1987-No. 9 1.98 (B&W 1.75)
Dark Horse
1- 1.50-c 6.00
2 4.00
3-5 3.00
6-8 1.75
American Collection (B&W, 5.95-c) 6.00
Special (1990, 2.25-c) 2.25
Title Value 34.25

AMERICAN FLAGG!
Oct., 1983 - No. 50, Mar. 1988
First Comics
1 2.00
2-50 1.00
Special 1 1.50
Title Value. 62.50

AMERICAN FLAGG! (Howard Chaykin's)
May 1988-V2#12, Apr. 1989 (1.75, color)
First Comics
V2#1-8, 11, 12 1.00
10- Elvis Presley photo cover 3.00
Title Value: 22.80

AMERICA'S BEST TV COMICS
1997 (Giant Size, 68 pgs., 25 cent one shot)
American Broadcasting Company
1- Fantastic Four, Casper, Amazing Spider-Man, King Kong, other cartoon characters appear 25.00
Title Value 25.00

AMERICA VERSUS THE JUSTICE SOCIETY DC Comics
AMERICOMICS Americomics - *
AMETHYST DC Comics - (1985 series) *
AMETHYST DC Comics - (1987 series) *
AMETHYST: PRINCESS OF GEM WORLD DC Comics - (1
AMUSING STORIES Renegade Press - *

ANGEL AND THE APE (Becomes "Meet Angel")
Nov.-Dec. 1968-No. 6 Sept.-Oct. 1969
National Periodical Publications
1 12.00
2-6 10.00
Title Value: 62.00

ANGEL AND THE APE
Mar. 1991 - No. 4 June 1991 (1.00-c, color, mini-series)
DC Comics
1-4 1.00
Title Value: 4.00

ANGEL LOVE DC Comics - *
ANGRY SHADOWS Innovation - * (4.95)

ANIMAL MAN
(See Strange Adventures 180 for 1st app.)
Sept. 1988-Present (1.25, color)
DC Comics
1- Borland-c on all 25.00 H
2 10.00
3, 4 9.00
5-10 S- Invasion tie-in 6.00
11-15 5.00
16-20 4.00
21-26: 26-Last Grant Morrison scripts 3.00
27-39 1.50
Title Value: 329.50

ANIMAX Star Comics (Marvel) - *
ANIVERSIL THE WeeBee Comics - *
ANTARES CIRCLE Antarctic Press - *
ANTBOY - *

ANTHRO (See Showcase)
July-Aug. 1968 - No. 6, July-Aug. 1969
National Periodical Publications
1 15.00
2-6 10.00
Title Value: 65.00

ANYTHING GOES
Oct. 1986-No. 6 1987 (Mini-series)
Fantagraphics
1- Raming Carrot app. 3.50
2-6, 8 2.00
5- TMNT app 3.00
Title Value. 14.50

APACHE DICK Eternity - * (2.25-c)

APPLESEED
Sept. 1988-Present (B&W)
Eclipse International
1 12.00
2-5 3.00
Book II, 1-5 2.75
Book III Vol. 1-4 2.75
Book III Vol 5 (3.50-c) 3.50
Book IV #1-3 (1/91, 3.50-c) 3.50
Title Value. 62.75

AQUAMAN
Jan-Feb. 1962 - No. 63, Aug-Sept., 1978
National Periodical PublicationsDC Comics
1- Intro Quisp 198.00 H
2 86.00 H
3-5 61.00 H
6-10 40.00 H
11-20 31.00
21-32, 34-40 20.00
33- Intro Aqua Girl 22.00
41-47, 49 9.00
48- Origin reprinted 10.00
50-52: Adams Deadman 13.00
53-58: 56- (Mar.-Apr., 1971) 5.50
57 63: 57- (Aug.-Sept., 1977); 58-Origin retc 3.30
Title Value: 1518.10

AQUAMAN
Feb, 1986 - No. 4, May, 1986 (Mini series)
DC Comics

The Amazing Spider-Man #122, © Marvel

The Amazing Spider-Man #299, © Marvel

The American Special, © Dark Horse

Angel and the Ape #1 (3/91), © DC

Web of Spider-Man #30, © Marvel

Werewolf by Night #15, © Marvel

What If...? #1 (1st Series) © Marvel

What If...? V2/#9, © Marvel

1987-ho 7, 1988 (B&W, 1.95)
Adventure Publications
1- Has painted cover 3.00
2-7 2.00
Title Value 16.00

WARWORLD! Dark Horse Comics - *
WASTELAND DC Comics - *
WATCHCATS Harrier Comics - *

WAYFINDER!
Sept. 1988- No 12, Oct 1987 (12 issue maxi-series)
DC Comics
1 6.00
2, 3 4.00
4-10 3.50
11, 12 3.00
Title Value 44.50

WAXWORK Blackthorne - *
WAYWARD WARRIOR Hammac Publications - * (2.00-c)
WEASEL PATROL, THE Eclipse - *
WEB, THE Impact/DC Comics - *

WEB OF SPIDERMAN
April 1985 - Present
Marvel Comics Group
1 13.00 +
2, 3 6.50 +
4-8 4.50 +
9-13 4.00 +
14-28 3.50 +
29- Wolverine app 13.00 + H
30- Origin Hobgoblin & The Rose 12.00 + H
31 32: Six part Kraven storyline begins 8.00 + H
33, 34 1.50
35-37, 39-47, 49 1.20
38- Hobgoblin app 3.00 + H
48- Origin of new Hobgoblin 6.00 + H
50- Double size, 1.50-c 2.00
51-58 1.10
59-Cosmic Spidey cont from Sp Spider Man 7.00 + H
60-65, 69-82 1.00
66, 67- Green Goblin app as a Super-Hero 2.00
Annual 1- ('85) 2.00
Annual 2- Arthur Adams a 7.00 H
Annual 3 2.25
Annual 4- Evolutionary War ('88) 3.30
Annual 5- ('89, 2.00-c) Atlantis Attacks 2.20
Annual 6-('90, 2.00-c)- Punisher backup story 2.00
Title Value 247.60

WEIRD, THE
Apr 1988-No 4 July 1988 (1.50, color mini-series)
DC Comics
1- Wrightson cover & art in st 2.50
2-4 2.00
Title Value 8.50

WEIRD ROMANCE Eclipse- * (2.00-c)

WEIRD SCIENCE
Sept. 1992-No 4, 3/91 (color, 1.95-c, 68 pgs.)
Gladstone Publishing
1 3.00
2-4 3-2.00-c 2.50
Title Value 10.50

WEREWOLF Blackthorne - *
WEREWOLF AT LARGE Eternity - *

WEREWOLF BY NIGHT
Sept. 1972 - No 43, Mar 1977
Marvel Comics Group
1 14.00 + H
2-5 6.00 + H
6-10 4.00 +
11-20 4.00 +
21-31 3.00 +
34-36, 38-43 2.00
32- Origin/1st app Moon Knight 22.00 + H
33- 2nd app Moon Knight 14.00 + H
37- Moon Knight cameo 6.00
Giant Size 2-5 - See Giant-Size listing
Title Value 162.50

WEST COAST AVENGERS
Sept. 1984 - No. 4 Dec. 1984 (4-issue mini-series)
Marvel Comics Group
1 7.00
2-4 4.00
Title Value 20.50

WEST COAST AVENGERS
(Avengers West Coast #45 on)
Oct. 1985 - Present (regular series)
Marvel Comics Group
V2/#1 6.00
2, 3 4.00
4-6 3.00
7-10 2.50
11-20 2.20
21-30 1.50
31-41 1.20
42- John Byrne w/scripts begin 2.00
43-49 48- Becomes Avengers West Coast 1.10
50- Re-intro original Human Torch 1.50
51-76 54: Cover swipe from F.F #1 57- Just Byrne o/a 1.00
Annual 1 2.00
Annual 2 ('87, 1.25-c) 2.00
Annual 3 ('88) Evolutionary War 2.80
Annual 4 ('89, 2.00-c) Atlantis Attacks 2.20
Annual 5 ('90, 2.00-c) 2.00
Title Value 133.80

WESTERN GUNFIGHTERS
Aug. 1970-No 33, Nov., 1975 (1-6, 68 pgs., 7, 52 pgs.)
Marvel Comics Group
1- Ghost Rider (Western) begins 2.00
2-33 7- Origin Ghost Rider retold 10- Origin Black Rider 1.00
Title Value 34.00

WHAM-O GIANT COMICS
Apr., 1967 (Newspaper size 96p one shot, fu l color)
Wham-O Mfg. Co
1- Radian & Goody Bumpkin by Wally Wood 1 pg, Stanley ar Lou Fine, Tuffs art, wraparound-c 22.00
Title Value. 22.00

WHAT IF...?
Feb. 1977 - No 47 Oct 1985
Marvel Comics Group (All are 52 pgs.)
1- Spider-Man, F.F. 13.00 + H
2- Origin Hulk retold 7.70 + H
3-5 5.50 + H
6-10 4.40 + H
11, 12 3.30 + H
13- Conan 6.60 + H
14-16, 18-26, 29, 30 22-Origin Dr. Doom ret 2.80 + H
17- Ghost Rider app 5.50 + H
27- X-Men app., Miller-c 8.80 + H
28- Daredevil by Miller, Ghost Rider app 8.80 + H
31- X-Men app., Wolverine app 11.00 + H
32-47 1.70 H
Special (June, 1988, 1.50, color) 2.00 H
Title Value 176.80

WHAT IF...? (2nd Series)
July, 1989-Present (1.25 color)
Marvel Comics
V2 #1- Evolutionary War 3.00
2-5 1.40
6-X-Men 2.50
7-Wolverine app., Liefeld c/a(p) 3.50 + H
8, 11 1.50
9- X-Men 2.00 H
10- Punisher app 2.50 H
12-X-Men 2.00 H
13-15, 17-23, 27, 29, 31 1.50
16- Conan battles Wolverine 2.50 + H
24- Wolverine, Punisher app. 3.00 +
25- Atlantis Attacks. Wolverine app. (1.50-c) 3.00 H
26- Punisher app 2.00 H
28 (1.50-c, 52 pgs.) 1.50
30 (1.75-c) 1.80
Title Value 53.80

WHAT THE-?!
Aug. 1988- Present (1.25/1.50 color, semi-annual)
Marvel Comics
1 2.50
2-4 1.50
3- McFarlane-a, X-Men parody 3.00
5- Punisher/Wolverine parody 1.50
6-15 6- Punisher/Wolverine 9-Wolverine 1.20
Title Value 23.00

WHISPER
Dec. 1983 No 2 1984
Capital Comics
1- Origin 7.00
2 3.00
Title Value 13.00

WHISPER
June, 1986-No 37 June 1990
First Comics
V2 No. 1 3.00
2 2.00
3-9 1.30
10-16 1.75-c 1.75
17-37 1.95-c 1.95
Special 1- (Nov 1985 2.50) 2.50
Title Value 69.80

WHODUNNIT? Eclipse - *

WHO'S WHO
Mar., 1985 - No 26 Apri 1987 (26-issue maxi series)
DC Comics
1 2.00
2-26 1.20
Title Value: 32.00

WHO'S WHO IN STAR TREK
Mar 1987-No. 2, Apr 1987 (1.50 color)
DC Comics
1, 2 5.00
Title Value: 10.00

WHO'S WHO IN THE LEGION OF SUPER-HEROES
Apr 1987-No. 7, Nov 1988 (1.25, color index)
DC Comics
1-7 1.30
Title Value 9.10

WHO'S WHO UPDATE '87 DC Comics - *
WHO'S WHO UPDATE '88 DC Comics - *
WILD, THE Eastern Comics - *
WILD ANIMALS Pacific Comics - *
WILD BILL PECOS AC Comics - *
WILDCATS Epic Comics (Marvel) - * (4.50-c)
WILD DOG DC Comics - *
WILD KNIGHTS Eternity - *
WILDMAN Megaton Comics - *
WILD, WILD WEST, THE Millenium - *
WILL EISNER PRESENTS Eclipse - * (2.50-c)
WILLOW Marvel Comics - *
WINTERWORLD Eclipse - *
WITCH Eternity - *
WIZARD OF FOURTH STREET Dark Horse - *
WIZARD OF TIME, THE David House- *
WIZARDS OF THE LAST RESORT Blackthorne- *
WIZARD WORKS Fantasy General- *
WOLFPACK Marvel Comics - *
WOLFS Blackthorne- *

WOLVERINE (Also see Incredible Hulk)
Sept 1982 - No. 4, Dec, 1982 (mini-series)
Marvel Comics Group
1- Miller c/a in all 21.00 + H
2, 3 14.00 + H
4 17.00 + H
Title Value: 86.00

WOLVERINE (Also see Marvel Comics Presents)
Nov 1988-Present (1.50-c, color)
Marvel Comics
1 20.00 H
2 10.00 H
3-5 7.00 H
6-9 7, 8- Hulk app. 6.00 H
10- Before claws, 1st battle with Sabretooth 22.00 H
11-16 11- New Costume 4.50 + H
17-20, 17- Byrne c/a begins, ends #23 3.00 + H
21-30 2.50 + H
31-42 44-48 26- Begin 1.75-c 1.80
41- Sabretooth revealed as Wolverine's father
Cable app 5.00 + H
42- Sabretooth & Cable app 2.50 + H
43 Sabretooth/Wolverine saga concludes 6.00 H
Annual 1- The Jungle Adventure (4.50-c) 2.00 + H
Annual 2- Bloodlust ('90, 4.95-c) 4.50 H
Title Value: 5.00 H
308.00

WOLVERINE BATTLES THE INCREDIBLE HULK
1988 (4.95-c)
Marvel Comics
NN- R- Incredible Hulk 180, 181 7.00
Title Value: 7.00

WOLVERINE SAGA, THE
Sept. 1989-No. 4, Dec 1989 (3.95, color deluxe mini-series)
Marvel Comics
1- Beginnings 5.00
2-4 4.00
Title Value: 17.00

WONDER MAN Marvel Comics - *

WONDER MAN
Sept. 1991 Present (1.00-c color)
Marvel Comics
1 1.00
Title Value: 1.00

WONDER WOMAN
No 73, January 1966 - No. 329, Jan 1986
National Periodical Publications/DC Comics
73-90 73- 1st code approved issue 50.00
91-94, 96-99 35.00
95- Alan Scott c/over 40.00
100 45.00
101-104, 106-110 30.00
105- Secret origin, scarce 84.00 + H
111-120 18.00
121-125, 126-Last 10 cent issue 10.00
127-130 6.00
131-150 5.00
151-156, 160-170 (1967) 5.00
157- Origin retold 6.00
171-178 3.50
179-195 2.50
196-198 (.60 pgs.) 3.00
199, 200 5.00
201-210 1.20
211-266, 268-280, 284-286 1.00
267, 288- Re-intro Animal Man (1988) 20.00
281-283 Joker c/a 3.00
287- New Teen Titans app 1.50
288-299, 301-329 1.00
300- 75 pgs., 1.50-c 1.50
329- Last issue 1.50
Title Value: 2382.00

WONDER WOMAN
Feb. 1987-Present
DC Comics
1- Perez art begins, covers only #25 on 3.00
2-20 1.30
21-49, 51-60 1.00
50- 1.50-c, 52 pgs 1.50
Annual 1 ('88, 1.50-c)- Art Adams-a 1.60
Annual 2 ('89, 2.00-c) 2.00
Title Value: 71.70

WORDSMITH Renegade Press - *
WORLD OF KRYPTON DC Comics - *
WORLD OF METROPOLIS, THE DC Comics - *

WORLD OF SMALLVILLE
Apr 1988-No 4 July 1988 (.75, color)
DC Comics
1-4 1.00
Title Value: 4.00

WORLD OF WOOD Eclipse - *
WORLD OF YOUNG MASTER New Comics Group - *

WORLD'S FINEST
1990-No. 3, 1990 (3.95-c, deluxe)
DC Comics
1-3 Batman & Superman team-up against
The Joker & Lex Luthor 4.50
Title Value: 13.50

WORLD'S FINEST COMICS
No. 75, Jan, 1955 - No. 323, Jan, 1986
National Periodical Pub./DC Comics
75-80 1st code approved 100.00 +
81-99 75.00 +
81-93, 95-99 45.00 +
94- Origin Superman/Batman team retold 200.00 + H
100 100.00 +
101-121 121-Last 10 cent issue 30.00
122-128, 130-142 15.00
129- Joker c/a 25.00
143-150 9.00
151-155, 157-160 7.00
156- 1st Bizarro Batman, Joker c/a 44.00 + H
161- Giant G-26, 170- Giant G-40 9.00
162-165, 167-169, 171-174 6.00
166- Joker C&S 9.00
175, 176- Adams-a, /Det. 225, 226 7.00
177- Joker c/story 7.00
178, 186-187 3.00
179 (52 pg), 189 (g-64) Giants 4.00
188-196 2.00
197- Giant G-76 3.00
198, 199- 3rd Superman/Flash race 9.00
200-204 2.00
205- r/Shining Knight by Frazetta 2.00
206- Giant G-88 2.00
207-248 1.00
249- The Creeper by Ditko begins 4.00
250-256, 301-323 1.50
300 (52 pgs., 1.25-c) New Teen Titans 2.00
Title Value 3461.50

WORLD WITHOUT END
1990-No 6, 1991 (2.50-c mini-series)
DC Comics
1-6- Horror/fantasy melodrama 2.50
Title Value: 15.00

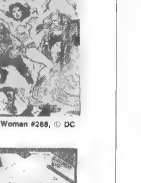
WRATH OF THE SPECTRE, THE
WYOMING TERRITORY Ark Comics - *
XANADU Thoughts & Images - *
XANADU COLOR SPECIAL Eclipse - * (2.00-c)
XENO-MEN Blackthorne- *
XENON Eclipse - *
XENOZOIC TALES Kitchen Sink - *

X-FACTOR
Feb, 1986 - Present
Marvel Comics Group
1- 1.25-c 52 pgs. cont from FF 286 8.00
2, 3 5.00
4, 5 4.50
6-10 3.50
11-20 3.00
21-23 2.50
24-26 Fall Of The Mutants 4.00
27-38 2.00
31-37 39, 41-49 41, 42- Art Adams-a (p) 1.50
39- Double size, 1.50-c 2.00
40- Liefeld c/a 6.00 + H
50- Double size 1.50-c, McFarlane-c 2.00
51-53 Sabretooth app 3.00 H
54-59 1.00

Wolverine #1 (9/82), © Marvel

Wolverine #19, © Marvel

Wonder Woman #268, © DC



X-Factor #48, © Marvel

The X-Men #258, © Marvel

The X-Men #275, © Marvel

60- X-Tinction Agenda 7.00 III
60- Gold 2nd print 2.50
61, 62- X-Tinction Agenda 4.50 H
63 4.00 + H
64-70 65-68: Jim Lee co-plots 1.00
71 2.50 + H
72-74 1.00 H
Annual 1 ('89), 2 ('97) 2.50
Annual 3 ('98) Evolutionary War 3.00
Annual 4 ('99, 2.00-c) Atlantis Attacks 2.10
Annual 5 ('00, 2.00-c) 2.00
Annual 6 ('01, 2.00-c), New Warriors, X Force app 2.20 +
X-Factor Prisoner Of Love ('90, 4.95-c) 4.95
Title Value: 189.85

X-FORCE (See New Mutants #100)
Aug., 1991-Present (1.00-c, color)
Marvel Comics
1-(52 pgs. 1.50-c)- Bagged in plastic with Marvel trading card inside, Lefeld c/a begins 2.00 + H
2, 3 1.00 H
Title Value: 4.00

X-MEN, THE (Uncanny ... #142 - on)
Sept., 1963 - Present
Marvel Comics Group
1- Origin and 1st app The X-Men 1300.00 H
2- 1st app The Vanisher 420.00 H
3- 1st app The Blob 220.00 H
4- 1st app Quicksilver/ Scarlet Witch 185.00 H
5 145.00 H
6-10 6- Sub-Mariner app. 9- Early Avengers x-over 110.00 H
10- 1st S.A. app. Ka-Zar 110.00 H
11, 13-15 70.00
12- Origin Professor X, Origin & 1st app Juggernaut 110.00 H
16-20 50.00
21-27, 29, 30 40.00
28- 1st app The Banshee 45.00 H
31-34, 36, 37 28.00
35- Spider-Man app 45.00 H
38- Origins of The X-Men feature begins #66 & #67 36.00

36, 40, 39-new costumes 28.00
41-49 22.00
50, 51, Steranko c/a 28.00
52 18.00
53- 1st Barry Smith comic book work 28.00
54, 55- Smith cover, 54- 1st Alex Summers who later become Havok 25.00
56-63, 65- Adams art, 56- 1st Havoc 30.00
64- 1st Sunfire 22.00
66- Last new story 15.00
67-70, 72 All 52 pgs. 67- reprints begin, end #93 13.00
71 73-93 83- R- X-Men #35 (Spidy app.) 12.00
94- New X-Men begin ('67/8) 145.00 + H
95- Death of Thunderbird I 42.00 +
96-99 Both 25¢ & 30¢ versions exist 30.00 +
100- Old X-Men vs. New X-Men 32.00 +
101- Phoenix origin concludes 28.00
102-107 13.00
108 Byrne art begins in X-Men, see Marvel Team-Up #53 for 1st Byrne X-Men 30.00
109- 1st Vindicator 25.00
110, 111 15.00
112-119 12.00
120- 1st app Alpha Flight (cameo) 28.00
121- Alpha Flight (1st full story) 30.00
122-128 11.00
129- 1st app Kitty Pryde 13.00
130- 1st app Dazzler by Byrne 14.00
131-135 10.00
136, 138 8.50
137- Phoenix dies, double size 11.00
139- Wolverine's new costume 15.00 H
140- Alpha Flight app 10.00
141 Intro Future X-Men 12.00
142, 143, 143-Last Byrne issue 7.00
144-150 150- Double size 8.00
151-157, 159-161, 163, 164 4.00
158- 1st app. Rogue in X-Men 5.00
162- Wolverine solo story 7.00 H
165- Paul Smith art begins, ends #175 6.00
166- Double size, Paul Smith art 5.00
167-170 3.40
171- Rogue joins The X-Men, see Avengers Annual 10 6.30
172-174. 172. 173- Wolverine solo story 3.40
175- Double size 4.20
176-185 182- Rogue solo story 2.70
186- Double size 3.70
187-192, 194-199 2.60
193- Dbl-c size special 100th app. New X-Men 4.20
200- Double size 7.00 + H
201-204, 206-209 5.00 + H
205- Wolverine solo story by Barry Smith 8.50 + H
210, 211 (210-213 Mutant Massacre)' 15.00 H
212, 213- Wolverine Battles Sabretooth 25.00 +
214-221, 223, 224 3.00 H
222- Wolverine battles Sabretooth c/a 10.00 + H
225-227- Fall Of The Mutants; 226- Dbl-c Size 7.00 H
228-238, 241 3.00 + H
240- Sabretooth app 4.00 H
242- Double size, Inferno tie-in 3.00 H
243-247 245-Lefeld(p) 2.50 + H
248- 1st Jim Lee art on X-Men 16.00 H
249-252, 253- Lee-c 2.00 + H
253-255 253- All new X-Men begin 254- Lee 3.00 + H
256- Lee-c 6.00 H
257- Lee-c 5.00 H
258- Lee-a, Wolverine solo story 3.50 H
259- Sylvestri c/a (no Lee-a) 3.50 H
260-266 No .cee-a; 260 .261 .264- Lee-c 2.00 H
267- Lee-c/a-series begins 8.00 + H
268- Lee-a Wolverine, Capt. Am., Black Widow team-up 11.00 + H
269- Lee-a 5.00 H
270- X-Tinction Agenda begins 7.00 + H
270- Gold 2nd printing 2.00 H
271, 272- X-Tinction Agenda 4.50 + H
273- New Mutants(Cable) & X-Factor app. 4.00 + H
274 2.50 + H
275- (1.50-c, 52 pgs.), Prof. X 4.00 + H
275- Gold 2nd printing 1.50 H
276-280 1.00 H
281- New X-Men team 3.00 + H
282, 283 1.00 H
Special 1 ('87) 25.00
Special 2 ('87) 25.00
Saint Size 1- 1/2 Size Giant-Size listing 25.00
Annual 3 ('87) 9.00
Annual 4 ('88) 8.00
Annual 5 ('89) 4.25
Annual 6 ('92) 3.00
Annual 7, Annual 8 2.00
Annual 9- Art Adams-a 10.00 H
Annual 10- Art Adams-a 10.00 H
Annual 11 ('98?) 2.00 H
Special 12 ('98) Evolutionary War Art Adams-art (p) 3.00 H
Annual 13 ('99) Atlantis Attacks 2.00 H
Annual 14 ('99), 2.00-c) 2.00 H
Annual 15 ('99), 2.00-c)- 4 pg. origin, Wolverine solo backup story X-Force app 2.00 H
Title Value: 6834.65

X-Men
Oct., 1991 - Present ($1.00, color)
Marvel Comics
1 ($1.50, 56 pgs.)-Four di Marenti-c by Lee 1.00 H
1 ($3.95)-Prestige ed.; double gate-fold c 4.00 H
2-Jim Lee-c/a in all 1.00 H
Title value 9.00

X-MEN/ALPHA FLIGHT
Jan., 1986 - No. 2, Jan., 1986 (mini-series)
Marvel Comics Group
1, 2 3.50
Title Value 7.00

X-MEN AND THE MICRONAUTS, THE
Jan., 1984 - No. 4, April, 1984 (mini-series)
Marvel Comics Group
1-4 1.50
Title Value. 6.00

X-MEN CLASSIC (Formerly Classic X-Men)
No. 46, Apr. 1990-Present (1.25-c)
Marvel Comics
46-65 1.30
Title Value. 25.00

X-MEN CLASSICS
Dec. 1983 - No. 3, 1984 ($2.00 Baxter paper)
Marvel Comics Group
1-3 3.00
Title Value 9.00

X-MEN SPOTLIGHT ON... STAR/JAMMERS
1990-No. 2, 1990 (4.50-c)
Marvel Comics
1, 2- Starjammers 4.50
Title Value 9.00

X-MEN VS. THE AVENGERS
Apr. 1987-No. 4 July 1987 (1.50, color mini-series)
Marvel Comics Group
1 3.50
2-4 2.50
Title Value: 11.00

X-TERMINATORS
Oct. 1988-No. 4 Jan. 1989 (1.00, color mini-series)
Marvel Comics
1 3.00
2 1.75
3, 4 1.25
Title Value: 7.25

X-THIEVES (See Aristocratic...) Fictioneer Books Ltd. - *
XYR - See Eclipse Graphic Album
YAHOO Fantagraphics - *
YARN MAN Kitchen Sink Comix - * (2.00-c)
YELLOW Slumarine
Feb. 1969 (Giant size 68 pgs.)
Gold Key (Beatles movie tie-in)
30009-802 With pull-out poster 75.00 + H
without poster value is half
Title Value 75.00

YIN FEI THE CHINESE NINJA Leung - *
YOUNG ALL-STARS
June 1987-No 31, Nov 1989(1.00, color)
DC Comics
1 3.00
2, 3 1.60
4-31 1.50
Annual 1 (2.00, 1988) 1.80
Title Value 50.00

YOUNG HERO AC Comics - *
YOUNG MASTER New Comics Group - *
YUPPIES FROM HELL Marvel Comics - * (2.95-c)
ZATANNA SPECIAL DC Comics - *
ZELL, BWORDANCER. Thoughts And Images- *
ZEN INTERGALACTIC NINJA Shen & Cote/Zen Comics -
ZERO PATROL Continuity Comics - *
ZERO TOLERANCE
Oct. 1990-No. 4 Jan. 1991 (2.25-c)
First
1-Tim Vigil c/a #1-4 2.80
2-4. 2.25
Title value. 9.50

ZOLASTRAYA AND THE BARD Twilight Twins - *
ZOMBIE BOY'S HOODOO TALES Timbuktu Graphic - * (1
ZONE Dark Horse - *
ZOONIVERSE Eclipse - *
ZORRO (TV) Marvel Comics - *
ZOT!
April, 1984-No 10, July 1986,
No 11, Jan. 1987 - Present
Eclipse (2.00, B&W)
1 5.00
2, 3 3.00
4-10 10- Last color issue 2.00
11-36- B&W issues 2.00
Title Value 77.00

THE BIG SCOOP

SOUTH FLORIDA'S FAVORITE TRASH-TV NEWS PROGRAM

I'm sure we've all heard quite enough of the Liberals in this country whining about *the homeless, human rights,* and the *sinking employment rate.* That's why **The Big Scoop** is blowing the lid off of something **really sinister**! *The Comic Book Industry!*

TROPIC Comics EXPOSÉ

YOU SPELL IT, THAT'S HOW, RIGHT?

Hello, I'm your host, *Buck Handsome.* Together, we'll be exploring the wicked dens of *sin and corruption* which are *"Comic Book Stores."*

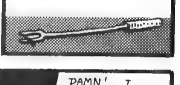
Our **target**...er...um.. *subject* today will be world famous **Tropic Comics,** *South Florida's largest chain of comic book specialty stores.*

Although rumored to be run by a terrifyingly powerful fat man, we found no such person when we visited Tropic. We spoke with a *Mr. Juan Crushikkii.*

Although we have confirmed the existence of **the tomb**, Tropic's giant collection of *Marvels, DC's, alternates, silver and golden age comics,* we discovered that the fearsome figure of *"Dead Jim Welker"* is actually a 3 inch scale movable puppet similar to those used in cheap Japanese monster movies.

When we inquired about Mike, *(pronounced My-Ge),* the man in charge of *buying/selling/trading of baseball cards,* we were directed to a back room. Mike was nowhere to be seen, but we did find 2 dozen roses in the toilet.

We also confirmed the existence of Tropic's *mail order service which ships comics across the globe,* and their **Fax Hotline: (305) 587-0409.** However, "Letterhead" does not actually exist! At least 2 persons to date have used this *nom de plume* (That's french meaning *"Long Fork"*).



Thus concludes our Tropic Comics expose'. Join us next week, when we ask *"What ever happened to Alpha Beta Sou..."*

We are experiencing technical difficulties. **Please go away.**

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3 Locations with nothing to hide:

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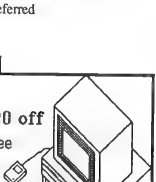

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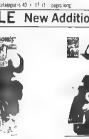

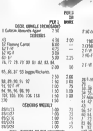

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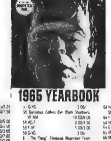

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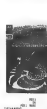

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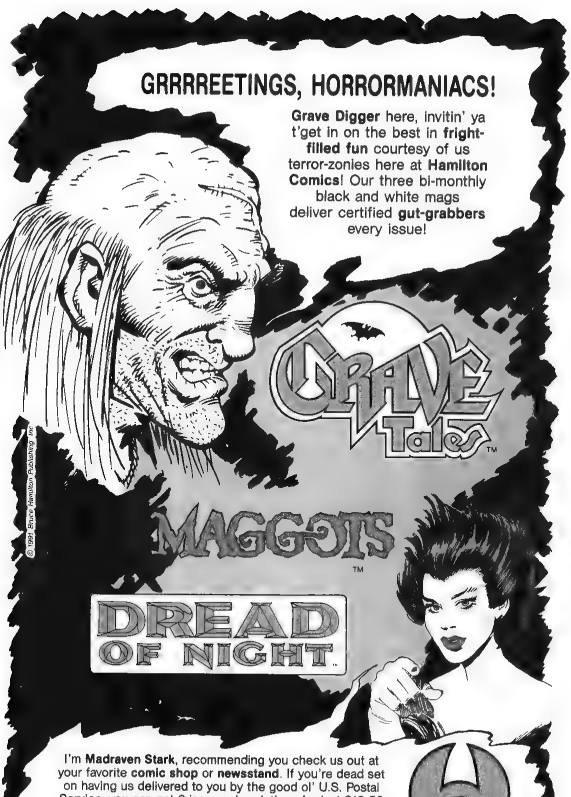
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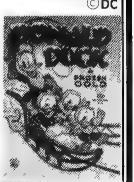

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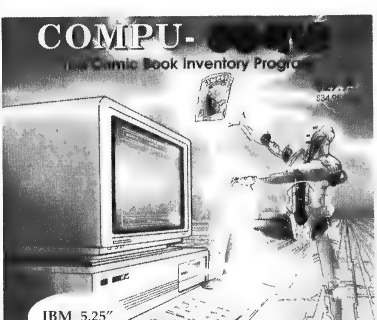

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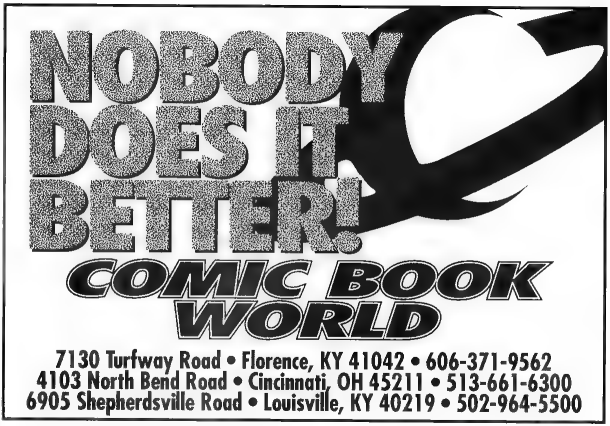
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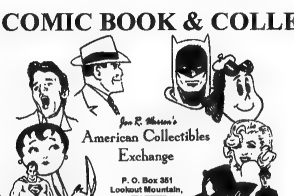

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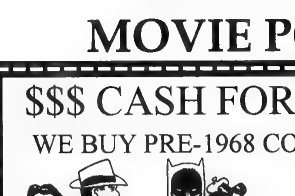

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